ine WEEKLY

QUOTA POLICY SURPRISE

See page 3.

"NEW MOON" RISING AGAIN!

Jeanette MacDONALD • Nelson EDDY

"NEW MOON"

A Metro-Goldwyn-Mayer picture

Trade Show TODAY M-G-M Theatre, 11 & 2.30

Ready to break its own countless records . . . M-G-M's biggest MacDonald—Eddy hit shines anew . . . in all its money-making glory!

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S. DAVIS.
S. DRAGE
MARK OSTRER.
S. DAVIS
E. DAVIS
N. DONIGER

16th August 1943

S. F. Ditcham Esq.,
Messrs. General Film Distributors Ltd.,
127, Wardour Street,
W.1.

Dear Sir,

My Directors have asked me to write and congratulate your Company on the outstanding success of "THE LIFE AND DEATH OF COLONEL BLIMP", which played to record business at this Theatre last week.

In spite of the handicap of the summer season the takings have created a record for approximately the whole of the war period, and, in fact, have exceeded those of any other programme at this Theatre since November 1939.

This picture may claim, beyond doubt, to be the greatest achievement of British film production in war time.

Yours faithfully,

FOR AND ON BEHALF OF
DAVIS' THEATRE (CROYDON) LTD.
Doris Travers Secretary.

Breaks all Records

KINEMATOGRAPH WEEKLY, 2/9/1943.

Kinematograph WEEKLY

No. 1,898. Thursday, September 2, 1943. Vol. 319

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

1,723 Quota Defaults Last Year

4,704 KINEMA LICENSEES

NEARLY 40 per cent. of British exhibitors defaulted on quota during the year ended September 30, 1942, according to official figures issued by the Board of Trade. The bulk of these were long film defaulters—1,723 out of 4,704—the total defaults numbering 1,743 to the end of February, or 1,814 to date.

The Board of Trade exhibitor returns cover the year 1941-42, when the quota for long films was 17½ per cent., and that for short films 5 per cent., and are set out as follows:—

The number of licensees concerned in the return amount in all to 4,704, of which some 4,358 returns cover the full quota year.

Of this number 11 licensees are in default in both long and short film quota, and seven in respect of short film quota only.

1,846 exhibitors have defaulted in long film quota only.

An analysis of the long film defaults shows that—

811 were under 10 per cent., 250 achieved 10 per cent. but were under 12½ per cent., 548 achieved 12½ per cent. but were under 15 per cent., 758 achieved 15 per cent. but

Continued on page 14

ARCHIBALD BACK

George Archibald, British Director of Film Services in the U.S.A., is returned to this country for a month or so, during which he is to report on conditions in the States and to confer with Jack Eddington, of the M. of I. At present, therefore, he is not able to talk freely. Mrs. Archibald and their son came over in the same boat and, it is expected, will remain when he returns to America.

Although he suffered from pneumonia on his first arrival there and has had bronchitis since, George is now in first-class health.

GOVERNMENT WOBBLE ON QUOTA POLICY?

Brendan Bracken's Hint to U.S. Executives

BRITISH PRODUCERS' ALARM

THE abolition of all artificial aids to British film production, including the quota, is advocated by Brendan Bracken, Minister of Informaton.

Addressing American film executives in New York, Mr. Bracken declared that all films should stand on their own merit. The British producer cannot expect patrons to prefer British films if a better Hollywood product was available.

This astonishing statement has created consternation to British producers, who regard it as a complete reversal of Government policy towards British films which, denied an American market, are unable to recoup production costs from relatively restricted British rentals.

Mr. Brendan Bracken was speaking at a luncheon given in his honour by heads of film companies in New York. He was *en route* to Washington after attending the Churchill-Roosevelt conferences in Quebec.

Mr. Bracken, according to the KINE.'s New York correspondent, said he favoured the principle

of open competition in films in the international market, free of barriers, such as quotas, monetary restrictions and other artificial nourishment for home product. There were none in England now, he said, and he hoped there would be none in America against British pictures.

Pictures should stand on their own merit. The British Industry could not rightfully expect its public to choose a British film if a better one from Hollywood was available, he concluded.

Assuming Mr. Brendan Bracken to be correctly reported, it must be remarked that his views if carried into effect would mean the reduction of British film production to a position from which it has only recently recovered.

Producers' Concern

One of the leading British film producers told the KINE. that Mr. Bracken's speech seemed entirely contrary to the stated policy of the Government regarding British films as an expression of this country's ideals.

Were circumstances equal between the two countries quotas and "artificial nourishment"

Continued on page 14

RENTERS CHALLENGE N.A.T.K.E. DATA

Time Inopportune for Conciliation Board

Some shattering figures were produced by a member of the K.R.S. at its meeting on Tuesday, when the question whether a Conciliation Board should be set up for renters and their clerical employees.

The temporary nature of much employment was stressed, and the claim made by T. O'Brien, general secretary of the N.A.T.K.E., that his Union represented between 40 and 50 per cent. of renters' staffs was the subject of some incredulity.

It was at this point that the member brought forward statistics of the employment of his firm at head office. There were, he said, 38 per cent. part-time workers—married women, etc., and 43 per cent. of other newcomers, making in all 81 per cent. temporary workers. The remaining 19 per cent. long-term workers included executives.

In view of these figures, which were recognised as typical of other companies, it was decided that the time was not opportune for setting up a Conciliation Board.

R. G. Bickerstaffe, chairman of the Tower and Winter Gardens Co., Blackpool, also kinema proprietors, has been made a borough magistrate.

Canada Bans 70 per cent. Film Rental

"FOR WHOM THE BELL TOLLS"

A SEVENTY per cent. rental proposed in Canada by Paramount for "For Whom the Bell Tolls" has been prohibited by the Dominion Government. Special marketing arrangements being prepared for Great Britain will not include the 70 per cent. demand.

This unprecedented action in restricting film rentals has been taken, states the KINE. New York correspondent, under a "rental ceiling" order current in the Dominion.

The 70-30 rental is being charged in the United States, where big business is being done on the million pound Hemingway subject.

David Rose, chief of Paramount in Great Britain, told the KINE. that it was not proposed to market "For Whom the Bell Tolls" in Great Britain on the United States terms, but that a special marketing plan was being considered which would secure a wide public for the film in Great Britain.

Arthur Silverstone is named as special Foreign Sales Representative to 20th-Fox, and leaves soon for England to start a survey of possible markets for post-war Europe.

First in the Field
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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LONGER RUNS FOR BIGGER FILMS

RECENT developments in film distribution, involving systematic reissues of the best films of yesteryear, emphasise two tendencies which will influence policy for a long time to come. In the first place the drawing power of a good film is not exhausted in a week, and secondly, we have no business to expect a return to those spacious conditions when there was a long queue of product waiting for a chance of exhibition.

Undoubtedly there is still a very big public whose idea of entertainment is an evening at the pictures every week, or twice a week. This type of patron is not very discriminating, and from a revenue point of view this is rather a valuable peculiarity, but it is hardly in the best interest of the Trade to rely upon it.

A constantly increasing proportion of the population is growing "choosy," and their tastes will repay study. Their preferences will be almost automatically registered by the box-office, although, in passing, it should be noted that what they like and what the lay Press thinks they ought to like are by no means the same.

Meantime we know that most big pictures are fated to live their short hour and then to disappear. To-day, with comparative shortage, this is an unreasonable condition of affairs. Whether we like it or not, whether it upsets tradition or not, we shall have to take into consideration some scheme for extended runs.

Inferences from West End hold-overs should, of course, be ignored—they have little bearing on the country as a whole. But longer runs or early return dates may provide a means of earning additional revenue, of satisfying a public demand, and at the same time of easing the booking situation.

Long Shots

DAVID ROSE, whom I saw just after his return from the States, holds the record of being the Trade's most frequent war-time transatlantic voyager. His return trip this time is the sixteenth passage since war broke out, eight return trips having been made. A little wistfully he looked back—and forward—to surface travelling as providing a few days' rest, for to breakfast in England one day and discuss business over lunch in New York the next does not spell tranquillity.

HE tells me he had hopes of having as his fellow-traveller this time John W. Hicks, Paramount's vice-president in charge of foreign markets, but at the last moment priority passengers robbed Mr. Hicks of his first air trip, and he had to remain behind. Murray Silverstone also hoped to be a passenger, but was unlucky, too. Both are expected by a later plane.

MR. ROSE is nothing if not air-minded, and the enthusiasm with which he looked forward to newsreels crossing the Atlantic by plane every day in both directions told of his eager desire for closer relations with the whole world through the news picture.

IT has been found impossible after all for H. G. Dodd to take over the duties of secretary of the Producers' Association, as had been expected. His many duties in local government constitute a task having importance to the nation at this time, and consequently he has had to decline the post and carry on with his municipal work.

WHILE quota is an essential feature of our present day trade methods, we are all alive to the fact that the real qualification of any British picture is merit. It pays us to watch very carefully the public reaction when our product goes before the final court of appeal—the paying patron—however cordially it may have been greeted by professional viewers.

SIGNIFICANT support has been given in the past week or two to their judgment on "The Man In Grey," which attracted such enthusiastic crowds to the Gaumont and the Marble Arch Pavilion that even Bank Holiday records have been broken. Frank Ditcham, who told me this, is never one to oversell his goods, but he is actually very gratified with such results. I have no doubt that the general release business will further justify his faith in the picture.

WHEN you are chatting with S. F. Ditcham these days it is not long before the conversation turns to "Colonel Blimp." Some of the facts and figures about the progress of this G.F.D. winner up and down the country which he gives thoroughly justify his enthusiasm. Numerous letters from exhibitors all over the country emphasise the success of "Blimp." Glasgow, Edinburgh, Manchester and Leeds are among the cities which received this film with warm appreciation of its many qualities.

FEW people in the Industry had any idea that F. W. Baker had leisure enough to devote to Home Guard duties. It came out at the K.R.S. meeting on Tuesday, when F. W. stated that he had expressed a desire to retire from the more strenuous H.G. duties and had been invited to become a liaison officer between the Industry and the War Office, still retaining his Home Guard associations. This was, after a discussion, agreed.

NORTHERN IRELAND'S idea that it would like to have its own Benevolent Fund, understandable enough in some ways, has not received support from the Kinematograph Renters' Society, to which body it appealed to assist it to go forward. The further application made by the Northern Irish Trade was given consideration at Tuesday's meeting and a bland "No" was the result. The policy of the Trade generally to such applications is that it does not care to foster separate organisations which compete with the C.T.B.F. that body being able to deal with matters on a much more comprehensive scale. The applicants suggested in their letter that if help were forthcoming from the K.R.S., they could look forward to a "considerable accretion of revenue."

WHEN the membership of the reconstituted War Office Advisory Committee was read over at the K.R.S. meeting on Tuesday it seemed to attain the magnitude almost of a combined operations' force. It is to have twenty-one members, plus a secretary and the Deputy Quartermaster-General as chairman.

K.R.S. members agreed that their chairman and secretary should represent them on the committee, as other associations are being represented, and as the body is only advisory any fear of being out-voted by other interests need not be entertained. It is strange that it is only after being four years at war that advice is being sought so widely.

THE question of what contribution renters shall make to the Northern Ireland film care scheme will have to be decided shortly. It was estimated that the cost of operating the scheme in that territory would be £2,300.

THE possibility of commissioning a short film to instruct managers and operators in the proper handling of film prints with a view to securing longer life is also to be considered. The matter arises from a suggestion put forward by the C.E.A.

THE Netherlands Government sponsored a special showing of the Archers' production, "The Silver Fleet," at the Capit
Quebec, last Fr y, 70 Press c
respondents a 100 conferen
officials seeing e film, whi
was regarded as a vivid reco
of conditions in the Nazi-occ
pied Europe which now awa
invasion. The film was acclaim
both for its propaganda a
straight entertainment values, a
despite the repeated ban on
showing of w films at
Chateau Fronte , H.Q. of
Conference, an exception was ma
with "The Silver Fleet," wh
was shown there twice.

THE picture was based
reports made by Dutch re
gees arriving in this country, a
was made with the full co-operat
of the Netherlands Government
the Archers Film Productio
which also made "The Life a
Death of Colonel Blimp," and
at present making "The Can
bury Tale."

ON Friday last, when "Schwe
New Adventures" was officia
Trade shown by Coronel Pictu
Ltd., London booking agents w
sufficiently impressed by the re
tions of the audience to empha
strongly its big possibilities a
general booking proposition. Wh
the picture was reviewed in
KINE. of August 12, it was spo
of as "a good specialised
booking, well worth a trial at ot
halls." Opinions of bookers at
second screening accepted t
wider interpretation. The fact t
it is counted for exhibitors' qu
is a further inducement to boo

LISTENERS-IN to short-w
programmes from Ame
may like to try to hear the firs
a new series of full-hour
grammes, sponsored by R.C
which is to take the air on Sa
day evening next from 7 to 8 E
ern War Time on 159 station
the Blue Network. It is entit
"What's New," and Don Amec
one of the most popular star
radio as well as the screen, is
act as "host and co-ordinat
The programme will cover a w
field of personalities and event

CHEERY note in from an
friend, Sam Newberry, of
Odeon, Norwich. He really
little to laugh about, as he is
hospital for a not very pleas
operation, but he is finding so
thing to joke about even th
The theatre, he says, is practic
full day and night, but patr
don't seem to live the entert
ment, as they find it sends them
sleep. Usherette in nurses'
form, are very active, howe
and keep him u to quota.
friends will join in wishing
the best of luc and a qu
recovery.

AT Wimbledo on Septembe
as I told last week.
Flying Yanks, U.S.A.F. ba
are putting on how at the To
Hall for the be of the C.T.B
I can now a that that g
trouper Jessie thews has co
forward and v nteered to as
the effort. S will be acc
panied by Bob sby, and I
sure the Trade d will be gre
helped by th contribution
ward the eve s entertainm

THE STROLLE

Close-Ups

by SCREENCOMBER

Why was the beautiful Swede with the Cockney accent riding an elephant up the Dome of St. Paul's? See Hitchcock's "Espionage" or "Ain't She Swede."

Spirits

A SEANCE held by Professor Screencomber to convince the sceptics resulted in chaos when Big Chief Owl-Ling-Angover, the professor's Lancashire-speaking spirit guide, broke into song. Although the professor claimed that The Chief was singing an old war dirge of the Hot Pot tribe, the company insisted it was a chorus from "Oh Mr. Woo" or "Chinese Laundry Blues." The number was accompanied on the harp, although they said it sounded more like a ukelele. They also pointed out that "Cow'eel," while it might, as the Professor declared, be an Indian greeting, has also a Lancashire interpretation. Ben Henry has been called in to investigate.

Who found the armless Gurkha with a Kukri between the shoulder blades at the foot of the Monument? See Hitchcock's "Camouflage," Mrs. Beeton, or any Kukri book.

Sayings of Yesteryear—

"It Can Be Done." — *Carl Laemmle.*

How did the six-fingered Albino come to be suspended by the heels from the Leaning Tower of Pisa? See Hitchcock's "Sabotage."

And To-day

"They Can Be Done."—*Almost any Renter.*

Who dragged the body of the one-legged Korean beggar from the Taj Mahal? See Hitchcock's "Sausage," a drama of the Orient where Yeast and Mince meat.

Lese-Majeste

AND what the heck does this column care about the big advertisers—eckman, carr, friedman, milder, thorpe, ditcham and falcon—all spelt with small letters—see! And we'll bet Our Advertisement Director, Professor Samuel Longford, M.A., B.A., B.Sc., has gone scampering round and already, cloth cap held apologetically in hand, fingers tugging nervously at choker, is whimpering, "'e busta bin mad w'en 'e done it. 'e didn't oughta done, honest 'e didn't."

How came the cross-eyed Latvian to be on the pinnacle of the Great Pyramid of Cheops? Was it just for a nice plate of Cheop and Cheeps? See Hitchcock's "Greenstage."

Why was the average Englishman behaving normally in Piccadilly Circus? We can only surmise it wasn't a Hitchcock production.

FRONT LINE FILMS

K.R.S. to Supply the Army

FOLLOWING a meeting between members of the K.R.S. and Col. Carstairs, Deputy Director of Army Kinematography, and Major Alfred Davis, of the Department of Army Kinematography, a recommendation was accepted by the K.R.S. on Tuesday to provide films for armies in the field.

Under this recommendation films will be supplied to the Army Kinematograph Service at a cost of £30 per film, plus cost of print. The undertaking was given to the K.R.S. that films should be shown to soldiers in uniform only through the projectors owned by the A.K.S.

It was stated that two sets of ten projectors had been sent out to Sicily for the benefit of the troops. This supply would be independent of E.N.S.A., who are not supplying films to Sicily.

U.S. producers already have forty hand-picked Hollywood films showing in Sicily, reports the KINE. U.S. correspondent.

Exhibitors' Quota Returns

Exhibitors are asked to take particular care when completing their return books under the Cinematograph Films Act, 1938, for the quota year ending this month, to ensure that only British long films *eligible for quota* are entered in column 12 in accordance with instructions xii printed inside the cover of the return books.

British long films *ineligible* for quota, *i.e.*, those having registered numbers from 1-773 (1938 Act series) and *all* British long films registered under the 1927 Act, must be entered in column 16.

Exhibitors are reminded that the returns must be furnished to the Board of Trade not later than one month after the expiration of the exhibitors' quota year, *viz.*, before November 1.

The book, when completed, should be sent to the Board of Trade, Films Branch, 1-6, Tavistock Square, London, W.C.1, together with the necessary statutory declaration.

Manager P. of W.

His wife has received a postcard from Lance-Cpl. H. S. Warburton, R.A.O.C., stating that he is a prisoner in Japanese hands. Before joining H.M. Forces he was manager of the New Star, Brierfield, and was formerly assistant manager of the Regal, Accrington, and the Ritz, Darwen.

New Director

Stanley S. Holt, of Manchester, has been appointed a director of Manchester Palace of Varieties in succession to the late Coun. Vivante.

Cpl. Fred McMullen (25), of Preston, reported in Japanese hands, was, before enlisting, in the service of New Victoria, at Preston.

NEWSREELS' SERVICE TO DEMOCRACY

Rose on Post-war Developments

THAT the newsreel, aided by swift air transport, will be one of the most potent forms of informing the world of the aims of peace-loving democracies after the war is the opinion of David Rose, chairman and managing director of Paramount Film Service, Ltd., who hat just returned from his periodical visit to America.

Nothing impresses the public like the moving picture, he said, and the possibility of seeing and hearing leading statesmen in England and America on the screen giving expression to democratic ideals should exercise a vast power for peace and international understanding.

DAVID ROSE

It is possible now to breakfast in England and have one's lunch the next day in New York. After the war there will be overnight airliner services across the Atlantic with prints of events happening in either country showing in each country's capitals within 48 hours.

Two days will suffice to take prints to all but the farthest ends of the earth, so that in an incredibly short time policies and personalities will be explained to the whole English-speaking world.

All this, Mr. Rose went on, means great responsibilities for the newsreel organisations, and the Paramount newsreel as well as others will be ready for its task. Shorts would also play a great part.

Turning to his recent visit to America, Mr. Rose said he expected to have a copy of "For Whom the Bell Tolls" flown across in about ten days' time. The film, which cost a million pounds, was doing huge business on extended runs. Plans were being worked out for its screening in this country in order that it might reach the largest number of filmgoers possible. The terms under which it was being marketed in America 70-30 would not be enforced here.

Another film which impressed him, he said, was "Lady in the Dark," the dream sequences of which were magnificently presented. One of the sets for "Dr. Wassell," which Cecil B. de Mille was making—a Javan scene—was the best he had ever inspected.

Oil Banned for Kinema Heating

MINISTRY SUGGESTS USE OF COKE

NO oil is permitted to be used for heating kinemas this winter. The Ministry of Fuel has made its decision and the efforts of the C.E.A. to obtain concessions in hard cases have not been successful.

No Government Order has been issued, but as the oil is not forthcoming, some other means of heating has to be adopted. The Ministry suggests coke, of which there is a good quantity all over the country (thus reducing transport problems), or gas where no facilities for storage of coke exist.

It is understood that the policy of the Ministry is to advise proprietors of kinemas which use oil regarding methods of conversion, and to facilitate supplies of plant necessary.

It is to be realised that where coke is used instead of oil, the question of an increase in labour is involved, as there can be no automatic delivery. This is a problem which it is hoped the local Labour Exchanges may be able to offer assistance in solving.

M. OF I. FILM DISTRIBUTION

Contract Supervision Queried

A good deal of criticism was forthcoming at the K.R.S. meeting of a suggestion made by the Ministry of Information that the renters' sales policy of any M. of I. film be approved by the Ministry.

Several members expressed their view that their companies would be loth to be bound by such an understanding. It would lead to delay which would produce chaos if every contract had to be submitted to the Ministry.

It was pointed out that a renter who was chosen to distribute a film had the right to refuse to distribute a film and pass it on to the next person on the rota.

Eventually it was left to individual renters to formulate their own policy on this matter.

DUBLIN PRICES UP

On behalf of Dublin Cinemas the Theatre and Cinema Association of Ireland has given notice to the public that from August 31 matinée prices will be restricted to an hour after opening time. There will be no matinée prices on Saturdays, Sundays or Bank Holidays.

This decision has been taken as an alternative to increasing all admission prices to meet the greatly increased cost of operating theatres and kinemas.

Richard de Rochemont succeeds his brother Louis as executive producer on "March of Time," Louis becoming producer for 20th-Fox.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 2, AND WED., SEPT. 8

Thursday

New Moon *(M-G-M)*

Own Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Jeanette MacDonald, Nelson Eddy, Mary Boland, George Zucco, H. B. Warner, Grant Mitchell, Stanley Fields, Richard Purcell, John Miljan, Ivan Simpson. **Director:** Robert Z Leonard.

Metro-Goldwyn-Mayer will reissue their popular Jeanette MacDonald-Nelson Eddy musical story, the lavish musical which contains everything audiences have grown to expect from vehicles featuring the two singing favourites—romance, intrigue, delightful melody and spectacle. Never has Miss MacDonald appeared lovelier, nor Eddy been seen to better advantage.

Opening on board ship in the year 1780, the story travels on to gay New Orleans during Mardi Gras, back again for thrilling adventures on the high seas, and from there to a tropic island where a strange assortment of individuals, led by Eddy, set up their own republic. Miss MacDonald's performance as the high-spirited Marianne ranks undisputedly as her best. It is difficult to choose one outstanding number from her songs, but the haunting strains of "Lover Come Back To Me" linger long after leaving the theatre.

Nelson Eddy displays a delightful gift for comedy. His songs include "Softly as in a Morning Sunrise," "Shoe Shine Song" and the stirring "Stout-Hearted Men."

Many laughs are afforded in the hilarious portrait drawn by Mary Boland heading an imposing supporting cast of more than 50 speaking parts.

"New Moon" is a musical and dramatic entertainment of a distinguished order.

Fired Wife *(Universal-G.F.D.)*

G.-B. Private Theatre. 2.30 p.m.

Cast: Louise Allbritton, Diana Barrymore, Robert Paige, Walter Abel, George Dolenz, Rex Ingram, Richard Lane, Samuel S. Hinds, Walter Catlett. **Director:** Charles Lamont.

An amusing comedy of marriage *versus* career muddles, "Fired Wife" stars Diana Barrymore, Louise Allbritton, Robert Paige and Walter Abel, and was directed by Charles Lamont.

Diana Barrymore glitters as a glamorous radio star with designs on radio executive Robert Paige, who, unknown to her, is married already to career woman Louise Allbritton. The marriage has to be kept secret for business reasons and the resulting matrimonial tangles involve all three in a continual succession of hilarious comedy scenes. Walter Abel has the rôle of business man who believes romance should not be allowed to interfere with work, but with three romantic minded people against him he doesn't stand a chance.

Monday

The Great Schnozzle *(Ealing Distribution)*

Studio One. 11 a.m.

Cast: Jimmie Durante, Lupe Velez, Stuart Erwin, William Cagney. **Director:** Benjamin Stoloff.

Jimmy Durante's successful boxing comedy, "The Great Schnozzle," is to be reissued by Ealing Distribution, Ltd., who have arranged a Trade show at Studio One, Oxford Street, on Monday, September 6, at 11 a.m. Supporting Durante in this early hit are Lupe Velez, Stuart Erwin and William Cagney. The film deals with Schnozzle's amusingly crooked efforts to promote "winning" fights for the country bumpkin, who packs a wallop but has no brains.

Tuesday

Steel Against the Sky *(Warner)*

Studio One. 11 a.m.

Cast: Alexis Smith, Lloyd Nolan, Craig Stevens, Gene Lockhart, Edward Ellis, Walter Catlett, Howard Da Silva, Edward Brophy, Julie Bishop **Director:** A. Edward Sutherland.

Alexis Smith, who is fast advancing in Warner's talent roster, gets an excellent opportunity to show her paces in "Steel Against the Sky." It tells the story of two brothers in love with the same girl. Foreman of a steel construction gang engaged in building a suspension bridge, the elder brother (Lloyd Nolan) only discovers the truth about the affair when a sensational accident on the bridge isolates him perilously and he is saved at the risk of his younger brother's life. Action in these sequences is carried out with breath-taking realism, emphasised by those camera angles that keep an audience on the edge of the seats.

The excitement is interspersed with comedy supplied by Edward Brophy and Walter Catlett, while the picture also gives another look at Julie Bishop, who is currently attracting attention with Humphrey Bogart in "Action in the North Atlantic."

Someone to Remember *(British Lion)*

Rialto. 11 a.m.

Cast: Mabel Paige, John Craven, Dorothy Morris, Charles Dingle, Harry Shannon, Tom Seidel, David Bacon, Richard Crane, Chester Clute, Russell Hicks, Leona Maricle and Madeline Grey. **Director:** Robert Siodmak.

An unusual picture with a strong and engrossing story, this new Republic special holds breath-taking, exquisite emotional appeal. Simply, the story is about a very old lady, a magnificent old lady, who carries with her an air of nineteenth century drawing-rooms, of lavender and character and harpsichords and anti-macassars. The old lady lives in an hotel, in the town where her son had once lived in the days 20 years ago, before he left her and started upon a life of dissolution and crime.

For 20 years, old Mrs. Freeman, superbly characterised by Mabel Paige, has lived serenely in the single hope that one day she will see again her son, Danny Freeman. When, in the course of time, her hotel is taken over as a boys' dormitory, Mrs. Freeman alone is allowed to stay on.

The boys are captivated by the old lady's gentle, nostalgic dignity, and she lives on in their midst helping and advising them until one night a girl comes, by mistake, into her room calling the name "Danny Freeman." The old lady's heart misses a beat. She questions the girl (Dorothy Morris) and finds that she is seeking a young freshman by the name of Danny Freeman. Old Mrs. Freeman seeks, too, and finding the young man, she sees in him the living likeness of her son.

She helps young Danny through his studies and looks forward with tense anticipation to the day when Danny's father is due to arrive. At last the day comes, but just before the awaited son arrives Mrs. Freeman dies peacefully in her bed.

The Mr. Freeman who arrives is not, of course, Mrs. Freeman's son. But the old lady has died happily, in the belief that her 20 years of waiting have at last been blessed with success.

Wednesday

Night Invader *(Warner-British)*

Studio One. 10.45 a.m.

Cast: Anne Crawford, David Farrar, Carl Jaffe, Sybilla Binder, Jenny Lovelace, Marius Goring. **Director:** Herbert Mason.

John Bentley's popular thriller, "Rendezvous with Death," makes a fast-action spy drama, directed by Herbert Mason, as Teddington's latest.

Anne Crawford and David Farrar, who scored well in "The Dark Tower," are teamed again, Farrar as a British Intelligence man who is dropped by parachute over Holland, and Miss Crawford as a mystery woman whose activities in Occupied Europe seem to favour the Axis until her true mission is revealed.

Differing entirely from the usual run of espionage dramas, both in plot and characterisations, the picture is also notable for its expertly directed clashes between Carl Jaffe, as a Nazi commandant, and Sybilla Binder, as the stately aristocrat who leads the anti-Axis underground operators. Hotly pursued by the Gestapo, the principals transfer to Paris, where the superior cunning of the enemy brings their downfall; but in an exciting climax they seize the 'plane which is taking them back to Holland and death, and battle their way to England.

The story was adapted by Edward Dryhurst and the stage play written by Roland Pertwee and Derrick Williams.

David Farrar and Anne Crawford in Warner's Teddington production NIGHT INVADER. Directed by Herbert Mason

Thumbs Up *(British Lion)*

Rialto. 11 a.m.

Cast: Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson, J. Pat O'Malley, Queenie Leonard, Molly Lamont, Gertrude Nieser, George Byron, Charles Irwin, Andre Charlot, The Hot Shots. **Director:** Joseph Santley.

Hands across the sea keynotes the sparkling Republic picture—a picture that is so redolent of British atmosphere that it might well have come straight from an English studio.

Brenda Joyce, the only American artiste in the film, is seen as a London night-club singer who falls in love with a young R.A.F. flyer (Richard Fraser). Intending to cash in on her friendship with theatrical impresario Arthur Margetson in order to get a worthwhile stage break, Brenda goes to work in an aircraft factory, where she knows there is soon to be a "talent-spotting" contest. The contest itself provides some fine musical entertainment, and Brenda wins easily. But her subterfuge is discovered, and she is suddenly turned upon by all her fellow-workers who resent the idea of a pseudo-war effort being used as a cloak for stage ambitions. Brenda sees that they are right, and is further convinced by the young airman who she loves. So she decides to go back to the factory and help to build 'planes until the war is over, when she will take time out to marry the boy in blue.

A fine new song called "Who Are the British?" highlights the film's musical score, whilst the appearance of ERS while impresario André Charlot in a small part lends a touch of piquant interest as well as a taste of rare food for thought.

Adventures of Tartu *(M-G-M)*

Own Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Robert Donat, Valerie Hobson, Glynis Johns, Walter Rilla, Phyllis Morris, Lawrence O'Madden, Frederick Leister, Mabel Terry-Lewis. **Director:** Harold S. Bucquet.

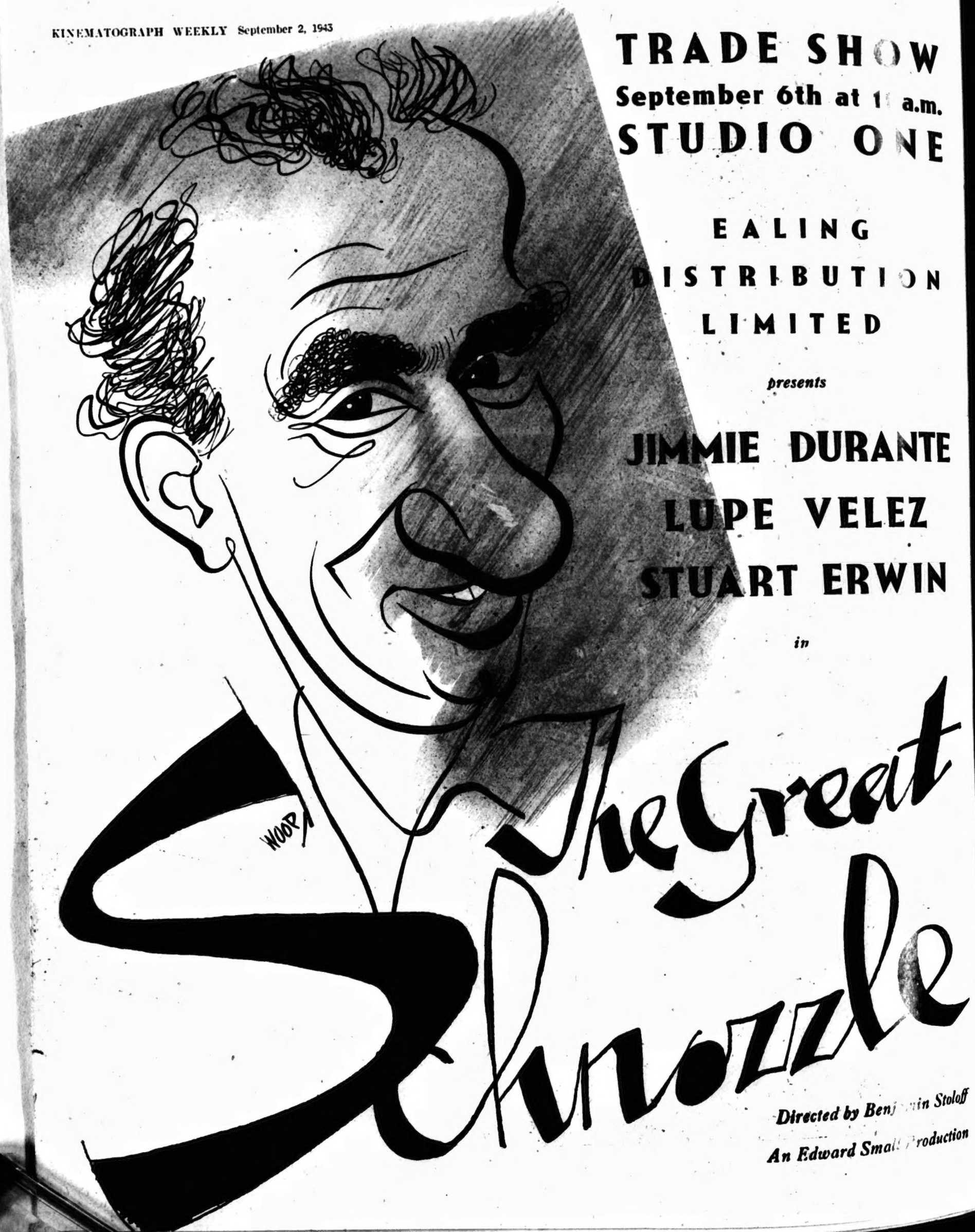
With its romantic stars, Robert Donat and dark, tantalising Valerie Hobson as lovers whose course is shadowed by intrigue, counter-intrigue, suspicion and danger, "Adventures of Tartu" will have the customers gripping their seats it's so tense and emotion-rousing.

Filmed in embattled England between air raid siren alarms, photographed in part among still smoking ruins, the production seems to have captured something of the very atmosphere of the war's more adventurous underground side. Preview reactions have raised the possibility that it will be hailed as one of the great pictures of the England of to-day. Donat, as a young English captain who sabotages a Nazi poison gas factory in Czechoslovakia while trying to court a girl, Valerie Hobson, who apparently is leagued with the most obnoxious of the Nazi officers in the town, is fascinating in his subtle changes of characterisation—now the man in love, now the alert agent. Iris born Miss Hobson, too, stands out in her portrayal of the mystery girl.

Glynis Johns is in a major feature rôle as a Skoda arms factory worker. Young, blonde, attractive, she is one of London's up-and-coming actresses, first noticed at 14 in the revival of Barrie's "A Kiss for Cinderella." Walter Rilla, famous European stage and screen star, a refugee from Germany with a death sentence hanging over him, plays, of all things, the rôle of a sadistic Nazi spy-man, the heavy of the story. The supporting cast includes Phyllis Morris, Lawrence O'Madden, Frederick Leister, Mabel Terry-Lewis and many extras.

Actual bombed areas, such as opposite the Houses of Parliament, which had five direct hits in the 1940 blitz, were used as backgrounds

NOW FOR ANOTHER BIG SUCCESS!
'SOMEWHERE ON LEAVE'
BUTCHER
M-E L-Y-O-U R-E-A-I N-N
HARRY KORRIS
ROBBIE (ENOCH) VINCENT
DAN YOUNG
F. W. BAKER presents
FRANK RANDLE
GEORGE DOONAN
SUZETTE TARRI
IN
SOMEWHERE IN CIVVIES
Kinematograph Weekly
"Big Star Title and Series Values"
"No Doubt of Its Popular Success"
Daily Film Renter
"Randle Works Like a Trojan"
"Culminating in Uproarious Spoof Military Band Show"
Cinema
"Sure-Fire Hit for the Masses"
"Fast Moving Parade"
BUTCHER'S FILM SERVICE LIMITED
(F. W. Baker, Managing Director)
175, Wardour Street, London, W.1
BUTCHER
Empire
PRODUCTION



TRADE SHOW

September 6th at 1 a.m.

STUDIO ONE

EALING DISTRIBUTION LIMITED

presents

JIMMIE DURANTE
LUPE VELEZ
STUART ERWIN

in

The Great Rupert

Directed by Benjamin Stoloff

An Edward Small Production

"What's wrong with marrying me?" Eve (Diana Barrymore) cross-examines Hank (Robert Paige) who happens to be already married, in FIRED WIFE (G-F-D)

7.30 p.m. CURFEW FOR CHILDREN

Welsh Educationist's Proposal

Speaking at the Board of Education course for Youth Leaders at Borth, Aberystwyth, T. Glyn Davies, Director of Education for Montgomeryshire, advocated a study of the social effects of the cinema upon young people.

"A lot of tosh is talked about the influence of films on youngsters, but the effect on the moral and general standards of life of the community is terrific," he remarked.

"It is a great tragedy that the cinema has become a purely commercial agency. I do not see any harm in children going to a kinema two or three times a week, but I do object to them seeing adult films."

He hinted that a remedy could be found in the provision of special "Children's kinemas" throughout the country, showing specially selected films. He also declared that children should be barred from attending any performances of entertainment after 7.30 p.m.

Lansbury's Grand-Daughter signed by M-G-M

Angela Lansbury has signed a long-term contract with Metro-Goldwyn-Mayer, according to a cable just received. Her first rôle will be that of Nancy in "Gaslight," the film version of the famous play which will co-star Charles Boyer and Ingrid Bergman with George Cukor directing and Arthur Hornblow, Jun., producing.

Miss Lansbury is the granddaughter of the late George Lansbury, M.P., and daughter of Moyna MacGill, one of the late Sir Gerald du Maurier's leading ladies.

KINEMA SHOWS ON THE GOLD COAST

Successful Native Kinema News

TRIBUTE has been paid by the kinema officer of the Gold Coast to the work of his African kinema-van crews who, in just over two years, have given 1,500 film shows to more than a million people in the Colony.

During the time the Gold Coast's four mobile vans were operated entirely by Africans, not one breakdown took place and not a single performance had to be missed.

The films, made especially for African people by the Colonial Film Unit in London, are extremely popular in the Colony and have already had an important educational effect. People often walk 20 or 30 miles to see the film shows, which are given in the open air—usually the market-place—after dark.

The officer has described how quickly his African staff mastered the work. Each van had to be equipped with an interpreter and commentator, a driver-operator and an assistant operator.

First, the commentator had to be trained. The films are silent, though sound tracks are likely to be used in the near future. He has shown the films several times over and then made a translation into his own language of the commentary sent out from England. Then he translated it back into English without referring to the original, so that any mistakes that had crept into his vernacular version could be checked.

The driver-operator and assistant operator meanwhile studied instruction books and were given training on the equipment until they were qualified to handle the van alone.

The kinema officer says: "It was amazing to see not only the interest taken by these two in the equipment, but the speed with which they mastered even the finer points of operating the controls."

Every Little Helps

Bristol Licensing Justices have made a third grant of £25 to the C.T.B.F. from the amount received from local kinemas in the way of payment under the Sunday charity contribution. The total received by the fund thus reaches £75, which covers the whole period since Sunday opening was permitted in Bristol.

Title Changes by M-G-M

The title of the Red Skelton-Eleanor Powell musical hitherto known under the title "I Dood It," has been changed to "By Hook or by Crook."

The comedy-drama previously publicised under the title "Little Miss Magic," with Margaret O'Brien, James Craig and Marsha Hunt, will in future be known as "Lost Angel."

D. A. Stewart presenting to treasurer McNeill a cheque for £7,000 representing the Trade's contribution to Glasgow's Central War Fund. L. to R.: W. A. Mann, R. Ancill, D. A. Stewart, H. J. Green, treasurer H. McNeill and A. Levy

GLASGOW'S RECORD CHARITY CONTRIBUTION

Stewart Presents £7,000 Cheque

LAST Thursday afternoon a deputation representing all branches of the Trade in Glasgow, was entertained to luncheon in the City Chambers by the Senior Magistrate. The occasion was the annual presentation of the cheque for Kinema Sundays held in aid of the Central War Fund.

The deputation consisted of D. A. Stewart, J.P., H. J. Green, George Fleming, George Taylor and A. S. Singleton, W. A. Mann, W. Kempsell, J. Currie, John R. Turner, R. Ancill, A. Levy, K. Dunn, A. Twaddle.

After luncheon, Treasurer H. McNeill welcomed the members of the Industry and hoped the cordiality and mutual good feeling which had existed between the kinema Trade and the magistrates of Glasgow for so many years would be long continued.

D. A. Stewart, chairman of the Scottish Branch, C.E.A., in presenting the cheque, recalled that he entered the business 30 years ago, and in these years few things had given him more pleasure than the duty which fell to him that day.

During that time their business had grown, its members were proud that in growing it had not forgotten its obligations to the city, and to the many good causes it had, and continued, to assist.

Tribute to Council

They had always been fortunate in having at George Square a body of men who have realised the importance of the Trade and understood its problems. Throughout the years their relations with the Town Council had been most cordial, and they hoped that in the future nothing will be done that would in any way affect that happy spirit of co-operation which existed between them.

I am sure, went on Mr. Stewart, you, like ourselves, deplore the need for a Central War Relief Fund which, after all, has been found necessary because of the war. Victory may be near, or it may be far off, we cannot tell; we can only hope that this will be the last cheque you receive from us for the War Relief Fund.

Since 1940, through the medium of Kinema Sundays, carried through by the co-operation of every member of the business in Glasgow, they had been able to add to the Fund the following sums:—

1940, £3,582 2s. 10d.; 1941, £4,968 19s. 9d.; 1942, £6,000.

To these increasing sums the cheque they are handing over to-day for £7,000 was a record, and gave a grand total over the four years of £21,551 2s. 7d.

On behalf of the kinema Trade, Mr. Stewart concluded, "it gives me much pleasure in asking you to accept this cheque for £7,000, and I should like also to thank the Council for their co-operation and also the generous public of Glasgow who have made it possible for us to give you this handsome cheque."

Treasurer McNeill, in acknowledging receipt again, expressed the thanks of the War Fund Committee to the kinema Trade for such a magnificent contribution to a fund which was very necessary. He, like Mr. Stewart, hoped that it would not be long before the need for such a fund ceased, although the post-war years would bring their own difficulties, but he knew with the co-operation of the Trade that this fund would be fully supported to meet all possible demands.

A. Levy, on behalf of the Trade visitors, suitably thanked the chairman and the committee for their hospitality.

Spain Ends Ban on Allied Films

The Spanish ban on Allied war films, especially documentaries, has been removed. This follows the application of censorship to the messages of Axis correspondents in Spain.

C

G.T.C. SHAREHOLDERS' RISK THAT CAME OFF

New G.-B. Offer Indicated

THOSE preferred ordinary shareholders of the General Theatre Corporation who did not avail themselves of the G-B offer for their shares are likely to benefit from taking the risk of retaining their holdings.

Arthur Rank told the annual general meeting that it was hoped to make a proposition to the remaining shareholders who had not accepted the offer. In the light of this assurance a motion to refer back the report was withdrawn.

The reference back of the report was moved by Mr. Norden, who declared that the value of the company's properties was now higher than when the capital was cut to 6s. 8d. a share from £1. There was no doubt, he admitted, that under Mr. Rank's leadership the position had greatly improved, but he pointed out that at the time when the preference shareholders could have received the full 15 per cent. requiring only another £12,000, the money was transferred to reserve. He thought Mr. Rank had a conflict of interests, in that he represented Gaumont British, who some time ago made an offer of 12s. 6d. for the shares.

Mr. Norden urged the consideration of the payment of the contractual 15 per cent.

An appeal for a "decent offer" to the remaining shareholders was made by Mr. Walter, who seconded.

J. Arthur Rank, who presided, agreed that it would be a good thing if the matter could be fully consolidated. At the same time, a new offer was under consideration to be made to those who had not accepted the previous offer by Gaumont-British. The offer had been accepted by 66.5 per cent. of the shareholders, so the G-B now held 77.8 per cent. of the shares.

Debenture Conversion

Mr. Rank went on to say that the company had been exploring the conversion of the debentures; but they had been unable to arrive at a satisfactory solution. The proposal, however, was well in mind, and it was hoped to carry it out at the earliest possible moment.

He felt it was in the interests of the shareholders to accept the balance sheet.

7½ Per Cent. Interim

Mr. Norden asked whether Mr. Rank, if the resolution were withdrawn, would give an assurance that he would recommend an interim dividend in September of 7½ per cent.; that would be on account of the full 15 per cent.

Mr. Rank promised that the directors would consider the payment of an interim dividend, but would not tie himself down to the figure suggested, which, he said, would be giving a wrong impression. He added that if things continued as they were going, he hoped at the end of the year they would be able to pay a higher dividend.

Mr. Norden accepted the assurance, and the motion for reference back was withdrawn. He expressed the thanks of the shareholders to Mr. Rank.

KINEMA ISSUES

Some Substantial Increases

AFTER a quiet period recently, kinema shares have resumed their upward movement.

Most of the changes during the past week are favourable, and in some cases substantial.

Odeon ordinary have gained 9d. at 17s. 1½d., a similar movement taking place in Union Cinemas second preference at 19s. 6d., and P.C.T. "A" preference at 28s. 9d.

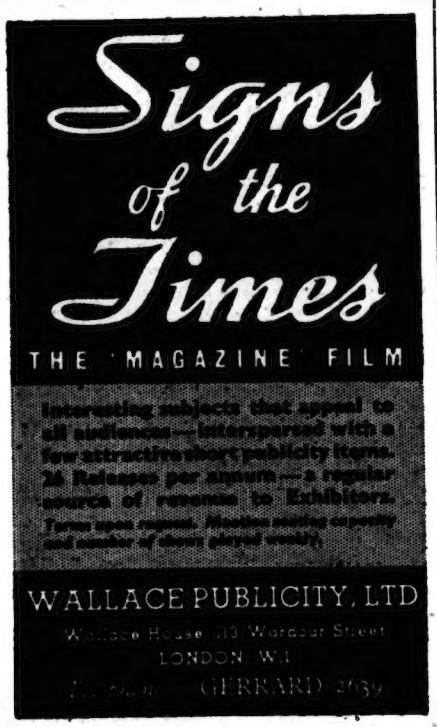
Stoll Theatre are strong, rising 1s. to 13s. 9d.

Associated British Picture pref. rose 3d. to 24s. 1½d. Cine Television are 10½d. up at 8s. 6d. Moss Empires 3d. at 21s. 6d., and P.C.T. 10 per cent. pref. at 30s.

A.P.P.H., on the other hand, have lost ground, falling 6d. to 21s. 9d., and Gen. Theatres deb., at £102, are 10s. down.

MAJESTIC PAY 6 PER CENT.

A dividend of 6 per cent. is announced by Majestic Theatres Corporation on the ordinary shares. This compares with 2 per cent. paid in the preceding year.



SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	63/6	—
Assoc.Brit.Pic.Corp.5/-Ord.	14/9	—
,, 6% Pref.	24/1½	+ -/3
,, 4½% Debs. ..	£103½	—
A.P.P.H. Ord.	21/9	— -/6
Brit. & Dom. Films £1 ..	4/3	—
Brit. Lion 7½% Pref. 10%	11/-	—
Capital Prov. News 5/-	4/3	+ -/1½
Cine. Television Dfd. (6d.)	8/6	+ -/10½
Dufay-Chromex 5/- Ord.	3/8½	—
Gaumont-British Ord.10/-	14/6	—
,, "A" Ord.	7/1½	—
,, 5½% 1st Pref. ..	20/6	—
,, 4½% Debs. ..	£102	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102	—10/-
Mde. Tussaud 1/- Def. ..	1/10½	—
,, £1 Prefd. Ord. ..	17/-	+ -/1½
Moss Empires £1 Ord. ..	38/3	+ -/10½
,, £1 Cum. Pref. ..	21/6	+ -/3
Odeon 5/- Ord.	17/1½	+ -/9
,, 6% Pref.	21/6	—
,, 5% Debs.	£101½	—
P.C.T. 10% Cum. Pref. ..	31/-	+ -/3
,, Cum. "A" Pref. £1	28/9	+ -/9
,, Cum. "B" Pref. £1	27/6	—
,, Const, 7% Pref. ..	26/-	—
Scophony	3/9	—
Sound City (Films) 6% Pref.	7/6	—
Stoll Th. Corp.	13/9	+1/-
Twentieth Cent. Ord. ..	-/9	—
,, 6% Pref.	2/8	— -/1
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/3	—
,, 2nd Pref.	19/6	+ -/9

£1 shares unless otherwise stated.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Southern Film Services, Ltd.—Registered August 16. Capital, £100 in 100 shares of £1 each. Kinema and theatre proprietors, etc. The directors are: Chas. A. Sabine and Mrs. Margaret H. Sabine, both of Oakcroft, Bath Road, Slough; Francis A. Taylor. Solicitors: Charsley Leonard and Co., 11, Mackenzie Street, Slough. Registered office: 11, Mackenzie Street, Slough, Bucks.

SATISFACTIONS

Mid-Yorkshire Entertainments, Ltd., 58, Street Lane, Roundhay, Leeds.—Satisfaction in full on July 22, 1943, of debentures authorised January 2, 1925, and registered January 28, 1925, securing £6,000.

Change of Address

The Edison Swan Electric Co., Ltd., announces the closing of its Twickenham office and withdrawal of the telephone number—Popesgrove 3425. The staff formerly employed there are now at 155, Charing Cross Road.

BUILDING LIMIT COST ALLEGATION

William Beynon, owner of the Coliseum, Porthcawl (Glam), and Lewis Roberts, Ltd., contractors, Bridgend, were charged at Bridgend with carrying out work at the kinema to the value of more than £300 without a licence from the Ministry of Works. The case was sent for trial at Swansea Quarter Sessions.

N. Irish Deals Pending

It is understood that a number of important details are pending in Northern Ireland.

William Doherty, a prominent Ulster exhibitor who owns the City Cinema at Londonderry, is likely to take over the Palace in the same town when the present lease expires, and other changes in owner ship of a number of houses are contemplated.

Editor's Letter Bag.

Film Grading

A HINT TO HOLLYWOOD

I HAVE been interested in th C.E.A. Branch talks relatin to K.R.S. grading and of the inte trade war to come. I cannot b lieve that all the Hollywood pr ducers or their representatives ar unmindful of the harm that is b ing done by their insistence upo sales methods so unpalatable t British exhibitors.

Combines—secret at that—o salesmen whose only interest is get a medal or a prize for reachin a fictitious sales quota—do not anybody any good. Certainly n the salesmen who go prizeless.

Of course we exhibitors ow Hollywood a great deal. The greatly helped to develop our trad But this country contributes som thing, too. In addition to contr buting about £17,000,000 a year, w have also contributed writer directors and technicians who r ceive their training and experien making films that only English e hibitors were willing to book—film which fail to secure any kind exhibition in the States.

PERCY CARTER,
Palace Theatre, Blandford, Dorset.

POST-WAR PLANS

New Columbia U.S. Appointment

The appointment in America David A. O'Malley as Director Foreign Advertising and Pu licity to Columbia Pictures is a nounced by Joseph A. McConvill

This is a post newly created wi a view of bringing into closer co tact the activities of the Domes and Foreign Publicity Depa ments. It is also designed to ordinate the activities of the F eign Publicity Department, a with the new and greater develo ments anticipated after the w when Columbia plans to play important part in the enormou augmented foreign film field.

Mr. O'Malley has been associat with Columbia for the past t years as Business Manager of t company's Publicity Exploitati and Advertising Departments. will be succeeded by H. L. Smi formerly the company's Assista Purchasing Agent.

Blackpool Director Passes

The death has taken place, the age of 79, of James Grandid Newton Drive, Blackpool, a dir tor of the Blackpool Tower since 1929, and of the Blackp Winter Gardens Co. since 1934. large shareholder in the old Win Gardens Co., he played a big p in the amalgamation of the t concerns. He leaves a widow a five daughters.

Fred Barker, of Liverpool Ro Blackpool, chairman of the Bla pool Central Picture Palace C who died in April last, left £61. (net personalty £5[illegible]).

Phil Reisman in charge of foreign distribution for RKO-Radio

PHIL REISMAN HONOURED by Brazilian President

Phil Reisman, RKO-Radio's vice-president in charge of foreign distribution, has been awarded the coveted Cruzeiro De Sol (Knight of the Southern Cross) by President Getulio of Brazil.

This honour was bestowed on Mr. Reisman as recognition for his efforts on behalf of continental solidarity as associate director of the Office of the Co-ordinator of Inter-American Affairs. Previously, Mr. Reisman received the Chevalier de Legion d'Honneur from the French Government prior to the outbreak of the present war.

Mr. Reisman has just returned to New York after an eight-weeks air trip to South America. A frequent visitor to this country, the RKO-Radio vice-president is one of America's most popular executives.

CIVIC RECEPTION FOR VERA LYNN

Arrangements were made for a civic reception for Vera Lynn when she visited Chester on Monday, August 30, for the premiere of "Rhythm Serenade" (Columbia) at the Gaumont Theatre.

The Sheriff of Chester met Miss Lynn at the station and accompanied her to the Mayor's Parlour at the Town Hall, where he introduced a number of prominent citizens. The Sheriff also extended a public welcome to Miss Lynn on the stage of the Gaumont (manager (R. W. Padgett).

Missing U.S.A. Goods

At Liverpool Police Court, on Friday, August 27, four men were accused of receiving large quantities of razor blades, handkerchiefs, rubber and other articles, the property of the U.S.A. Armed Forces. One of the defendants was Charles Leslie Weston (27), film office manager, who was accused of conspiracy with other persons to receive these goods. The hearing was adjourned until September 1, all the accused being allowed bail.

INCREASED ASSESSMENTS

Joint Action in Edinburgh

A SPECIAL meeting of the Edinburgh Section of the C.E.A. was held on Friday to consider what action should be taken in opposing the increased assessments of picture houses proposed by the City Assessor. A. S. Albin presided.

It was agreed that all proposed increases should be appealed against, and that while appellants would have their own agents, they should all be represented by the same senior and junior counsel in the Valuation Court.

Some of the proposed increases mentioned in the meeting were:

Dominion, from £710 to £1,300.
Astoria, from £275 to £775.
Roxy, from £780 to £1,150.
Tivoli, from £640 to £900.
Rio, from £385 to £510.
Playhouse, from £3,785 to £5,100.
Palace, from £2,000 to £2,500.
State, from £840 to £1,100.
Embassy, from £650 to £900.

For the Red Cross.

R. M'LAUGHLIN mentioned at the outset of the meeting that, in connection with the Trade effort on behalf of the British Red Cross Prisoners of War Fund, the original proposal was to have the effort of the four large cities in one week, leaving the rest of the country for the second week, but that now it was proposed to group the provincial towns with the cities.

PENNY-A-WEEK

Northerners Raise £812,150

House to house collections for the Red Cross Penny-a-Week Fund throughout England and Wales during July produced £180,220, of which £13,685 was raised in the County of London.

During July, residents and workers in the County of London contributed £40,837 in pennies. Of this amount £27,152 was contributed by workers in 10,000 firms and organisations. Altogether Londoners have raised £812,150 for the fund. The Westminster figure has topped £110,000.

Mrs. Kirby, of Wrenthorpe, Yorks, celebrated her 87th birthday by giving a halfpenny to the Red Cross Penny-a-Week Fund for each year she has lived—and an extra one for the 88th anniversary which she hopes to celebrate in peace conditions.

A model yacht competition at Looe, Cornwall, raised £8 for the Fund. A condition of entry was that all boats built for the competition should be subsequently sold for the benefit of the Red Cross.

A. H. Wootten, manager of the Beau Nash, Bath, has received a letter from an officer commanding a wing of the R.A.F. in British North Africa thanking the patrons of his theatre for the gift of a number of books which this unit has received.

Eric Portman and Patricia Roc in a scene from the Gainsborough film MILLIONS LIKE US, shortly to be Trade shown by General Films

"Millions Like Us"

G.F.D. DRAMA OF WAR WORK

The Trade show of the Gainsborough picture, "Millions Like Us," which brings Eric Portman, Patricia Roc and Anne Crawford to the screen in a vivid and moving drama of the loves and adventures of two girls doing factory war work, will shortly be held by General Film Distibutors.

The story centres on the youngest daughter of a large family. She has never left home before and is suddenly faced with living in a hostel, far from home, with hundreds of girls from all walks of life in the same place, working at the same factory. After she has been there but a short time she finds herself with friends around her and her life as full of adventure and romance as it was in peace time. The story of these girls in their strange surroundings is pictured in a sincere and moving manner. Thousands of real factory workers appear in the picture doing their own jobs and providing an authentic background.

Patricia Roc has the rôle of the girl who leaves her family for this strenuous war work. Anne Crawford plays the part of a rich society girl, spoilt and slightly up-stage, whose ideas and values on life quickly undergo a change in the atmosphere of friendly help at the factory where she also finds romance in the person of the foreman, played by Eric Portman.

"Millions Like Us" is a great tribute to the thousands of women who have left home and families to do vital war work. Directors Frank Launder and Sydney Gilliat have taken great pains to see that every detail is correct in the many factory and hostel sequences, and Patricia Roc and Eric Portman had to learn to work at a factory bench, and have their work passed by an inspector, before their scenes were shot.

Heading the important supporting cast are Gordon Jackson, Basil Radford, Naunton Wayne and Moore Marriott. The film was produced by Edward Black with Maurice Ostrer in charge of production.

U.S. PROPAGANDA FOR BRITAIN

Winston Churchill's Tribute

By arrangement between the O.W.I. and the M. of I., a series of films of feature length, made in the U.S.A. by Lieut.-Col. Frank Capra, of the Special Service Branch of the U.S. Army, will be commercially released in this country.

The Prime Minister is taking a personal interest in this series and says:—

"I attach importance to the series as a whole . . . there is no finer statement of our case."

He is recording a foreword to be used on each of the films in the series.

The first three films of the series are: (1) "Battle of Britain," to be released by United Artists. (2) "Divide and Conquer," to be released by Anglo-American. (3) "The Nazis Strike," to be released by General Film Distributors.

WARRINGTON RECORD

£12,500 from Sunday Kinema Concerts

Well over £12,500 has been raised for charity, not only in the Warrington district, but for various objects in different parts of the country and the world, by the Sunday evening concerts at the Ritz, Warrington.

The concerts, at which the leading figures of variety and dance orchestras regularly appear, are held twice nightly, and people attend from surrounding towns and even as far as Liverpool and Manchester.

G. James (manager) recently received a letter of thanks from the Warrington Infirmary Board of Management, whose receipt of £5,300 from a series of concerts has freed the infirmary from debt.

Kinemas Can't Show These M. of I. Films

NON-THEATRICAL LABEL IS INCONGRUOUS

IT is rather difficult at times to understand the mentality of the M. of I. At a private show last week, except for three "trailers" to be attached to news reels, the rest were "non-theatrical."

They are being shown in factories, village halls, etc., but there are at least two which most certainly deserve general release in the kinemas. In fact, they are two of the best fifteen-minute shorts turned out by the M. of I.

One, "Clyde Built," deals most vividly with ship building, shows the difficulty the men are up against, and indicates the skill and industry of the workers. It also deals very interestingly with contrasting methods in America and England, and the reason for these.

The other was "Workers' Week-end." Cameramen show the building of a Wellington bomber in 24½ hours. This record was put up by the workers in a North-West England factory, and was done in their week-end time off. Their bonus they gave to the Red Cross and Russia Fund. It is a feature of essentially general release.

A third, A.B.C.A., which explains how the Army Bureau of Current Affairs instructs the soldier in current affairs and the progress of the war by discussion groups and wall newspapers. It is rather more specialised than the other two, but is also definitely entertaining.

The official trailers were "Sort Your Scrap" and "Nursing," which speak for themselves, and "Brains Trust," which contains excellent imitations of Commander Campbell, Professor Joad, and Macullough and other members of the wireless team. Its object was to point the need for people to know their fire posts.

"A Ride with Your Uncle Joe," a ten-minute film, shows a lorry driver teaching children the need for road sense.

The final item was a "Middle-East Cartoon" intended for Egyptian, Iran and Irak showing. It was certainly an ingenious affair, and likely to appeal to the native mentality. It shows Hitler as a cobra and Musso a bull-frog trying to eat up a little Arab boy.—L. C.

YOUTH CLUBS "NOT GOOD ENOUGH"

Should be Like Super-Kinemas!

"The youth of to-day is used to the comfort, the soft lights and sweet music of the super-kinema, and until we give them something approximating to that our clubs will not attract the 75 per cent. of young people who still remain outside the youth movement."

This was the view expressed by Ian McLuckie, Warden of the Liverpool University Settlement, when he addressed the Liverpool Boleader Club. He described many Youth Club premises as "19th century survivals, founded by well-meaning people in back streets, with an air of charity about them—the sort of place no self-respecting young person would be seen dead in!"

He contended that modern Youth Clubs should be large buildings, having their own theatres, kinemas and dance-floors, with smaller rooms for various group activities—the sort of places young people would really want to go to.

Sonny Tufts, Paramount's new discovery who makes an outstanding hit opposite Paulette Goddard in SO PROUDLY WE HAIL

MANCHESTER CIVIC FILM

Manchester City Council, on Wednesday, September 11, received from the Finance Committee a report which outlined the result of its enquiries into the cost of making a civic film to further the aim of democratic control and good citizenship.

Contact was made with Paul Rotha, expert in the production of documentary films, who gave the committee some useful data. On the grounds of cost and war-time difficulties, the committee ruled out as impracticable the idea of producing a film needing the services of crowds, costumes and settings for historical scenes for the purpose of historical comparison. They estimated that a non-theatrical, but dramatised, sound film might cost between £10,000 and £15,000, including 35 mm. and 16 mm. copies.

A shorter film, taking about 20 minutes to show, of the documentary type would cost approximately £5,000, but the committee suggests this would hardly meet the requirements of senior school pupils.

Civic Reception for "Archers"

A reception was held by The Archers Film Production, Ltd., at the County Hotel, Canterbury, on August 16, in connection with the showing of "The Life and Death of Colonel Blimp" at the Friars (Odeon) Kinema. Michael Powell and Roger Livesey, who later made a personal appearance at the kinema, were present and were introduced by the Mayor of Canterbury (Alderman Charles Lefevre). The reception also marked the first steps in the production of "A Canterbury Tale."

Alderman Lefevre said that he was very grateful to Mr. Powell and those associated with him for planning a film which would have a world-wide appeal and which would let others know of the past and, he hoped, the glorious future of Canterbury.

Michael Powell explained that the object of the film was to show a modern Canterbury and a modern people through the framework of Chaucer's "Canterbury Tale."

Continued from page 3.

WOBBLE ON QUOTA POLICY

would not be needed. But America was in the position of being able to spend huge sums on films produced in Hollywood and was satisfied to obtain negative costs from her own territory: profits came from exploitation outside her borders.

He asserted that so far as his own knowledge went not a single British film had been sold to America during the present year.

Restricted Markets

A Briitsh company, even in the most favourable circumstances, could not spend on production the huge sums which American producers were able to because (1) of the small size of the home market, and (2) the almost unsurmountable difficulty of getting British pictures distributed in America. Were it not for these quota might be reduced or even abolished.

British production, continued the production executive, had made headway and the quality of many films made amid the difficulties of war years was highly commendable. But the scale was loaded against our pictures because of the huge reserves and the extensive home market of America.

Exhibitor Opinion

An officer of the C.E.A. expressed the view that were quota to be abolished British film production would dwindle, American films increase, and film rentals would soar without any way being possible of keeping them down by competition of British product.

He thought the emergence in America of a 70 per cent. an extremely ominous happening. The speech of Mr. Bracken, as reported, demanded immediate repudiation or vigorous protest by British producers through their association to the Government.

Continued from p 3.

1,723 QUOTA DEFAULTERS

Board of Trade Retu 18

were under 17½ per .—a total 1,657.

In addition to t .358 retur received by Februa . 1943, cov ing the whole qu year, th were 239 returns c ring a p only of the quota ye These lat were made up as fo ws:—

Number of retu running September 30 from es after quota year had beg received February 1, 1943. 40, and interim returns cov ng curtai periods ended befor September have been received

On February 1, 1 there w 206 returns still out- ding.

Of the 239 returns vering *a p only of the quota y* r there w no defaults in both ng and sh film quota, but 77 de ulted in lo film quota only and 2 in short f quota only.

An analysis of the long f defaults show that—

18 were under 10 per cent., achieved 10 per cent. but w under 12½ per cent. 19 achie 12½ per cent. but were under 15 per cent., 25 achieved 15 per ce but were under 17½ per cent. total of 77.

RAMSGATE RE-OPENING

Last week Balexero Theat Ltd., reopened the Picture Ho Ramsgate, which has been clo down for some three years.

This house was shut down a the Dunkirk evacuation; the carried on, however, with t King's Theatre in the same tow

Now Balexero have two kine open in Ramsgate, and, toge with the Odeon, the much-batte Thanet town has three sh screening first-rate bookings.

Miss V. Miller, who has b associated with the company some 19 years, has been appoi manageress.

Fire Closes Kinema

As the result of a fire at New Hall Kinema, Yate, Bristol, is again without a pic theatre. Films have been ru the New Hall since the orig kinema, the King's some dist away was damage by en action a couple of ars ago.

The fire broke out the projec room soon after the erformance started. When the a was given audience, which incl d a numb children, filed out of t building in order. An operator as rather b burned about the fac The N.F.S. soon on the spot an extinguished flames, but the projec n-room, the of the auditorium a he clock on front of the building e damaged

The first pictures Mr. Churchi Canada and the ec Confer feature this week's ish Movie News. Outstanding are spectac action pictures of t ent Berlin the German capital t big dose U.S. bombers smas Nazi-contr oil-fields. First pictur are incl of Messina, showing mazing dam done to the town, h ur installa and shipping by Allie ir Forces b the occupation.

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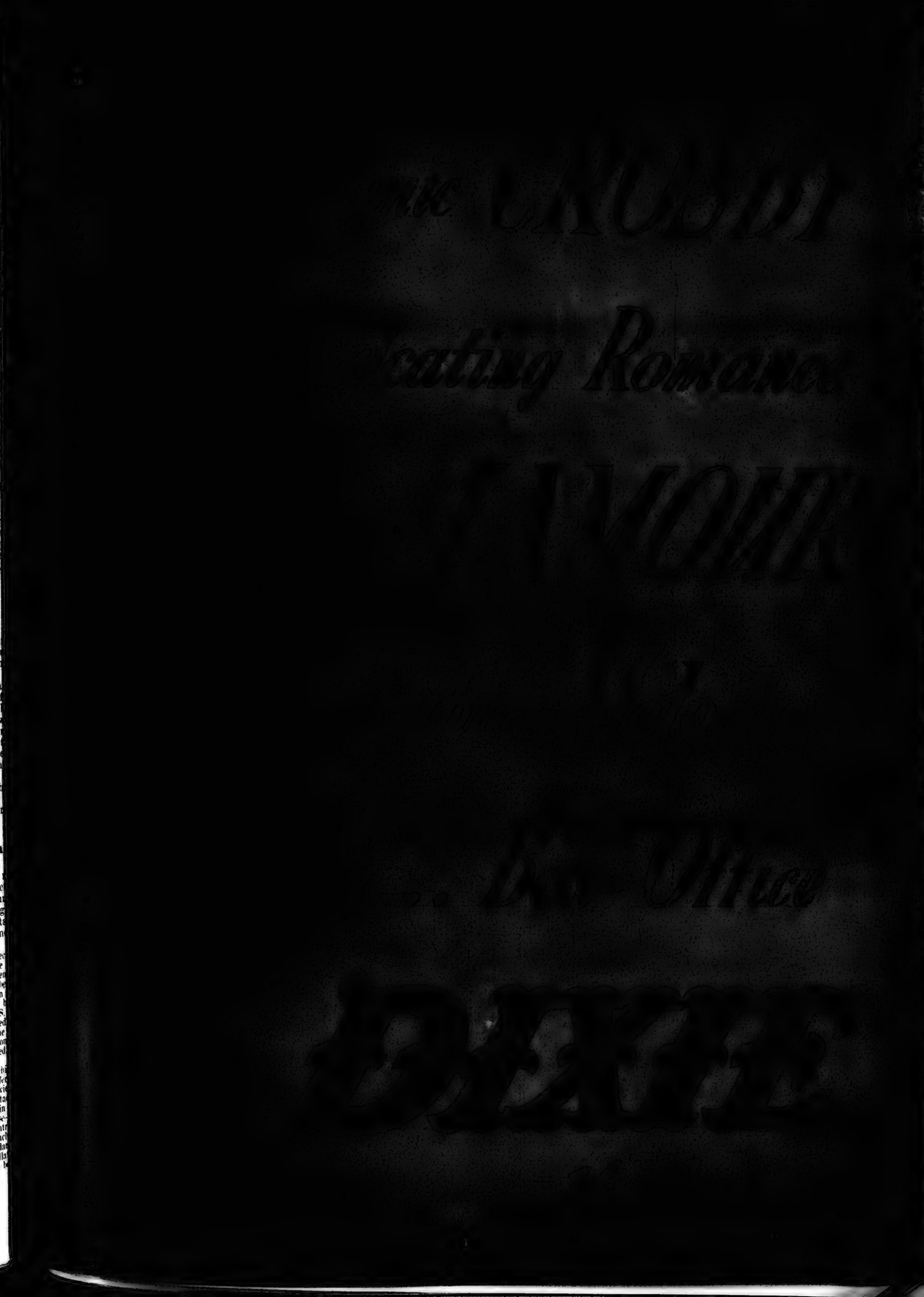


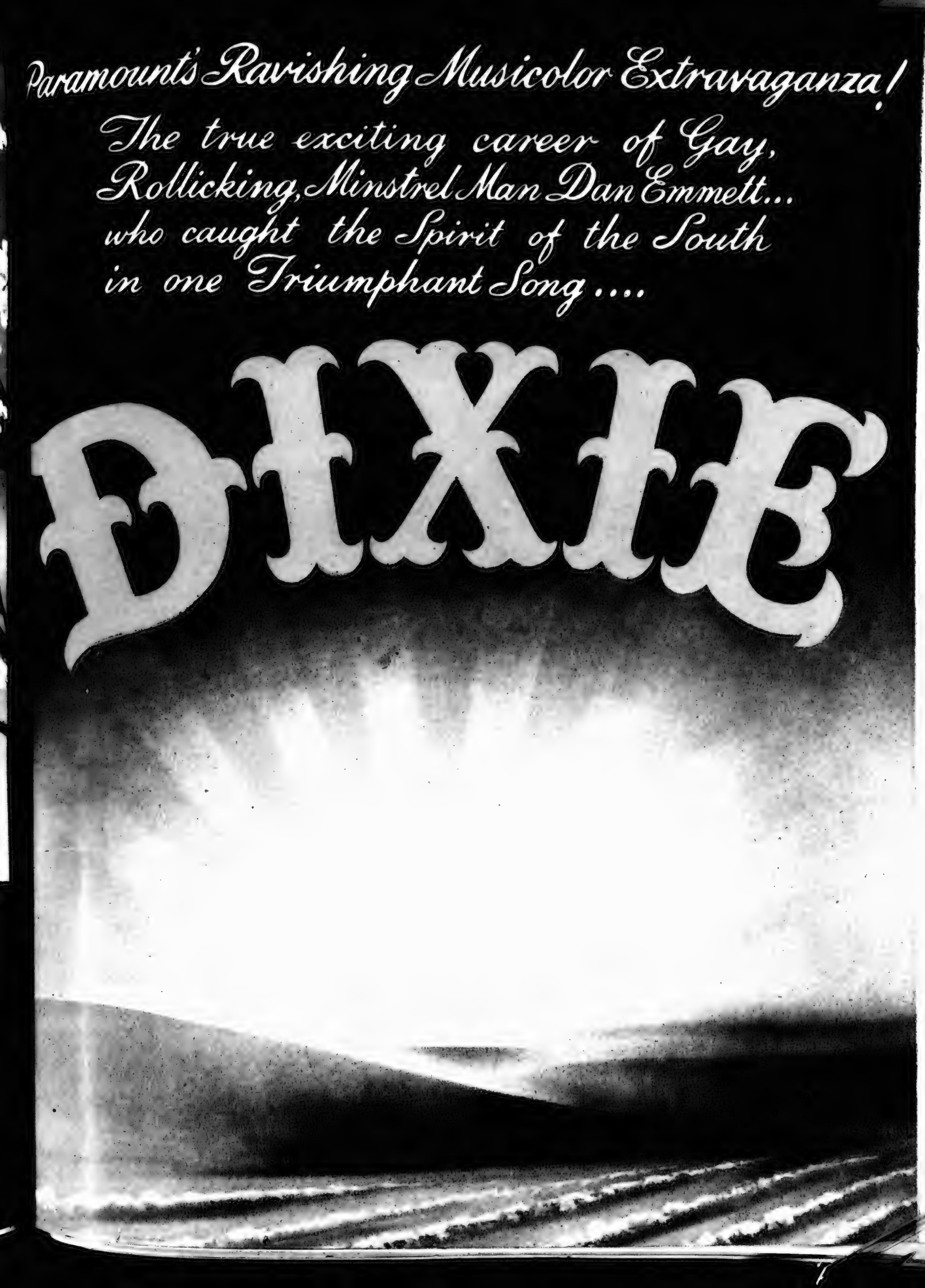
Marjorie Reynolds

Bing's Sweetheart of Holiday Inn

Paramount's Ravishing Musicolor Extravaganza!

The true exciting career of Gay, Rollicking, Minstrel Man Dan Emmett... who caught the Spirit of the South in one Triumphant Song....

DIXIE



TRADE SHOW OFFERS—AUG., 1943

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Action in the North Atlantic	Warner	127 min.	A	11,456 ft.	Humphrey Bogart, Raymond Massey	Excellent general booking. Will not harm juveniles	Aug. 19, 1943	Sept. 13, 1943
All by Myself	G.F.D. (Universal)	63 min.	U	5,681 ft.	Rosemary Lane, Evelyn Ankers	Good light support for all classes. Safe for youngsters	Aug. 26, 1943	Not Fixed
Bataan	M-G-M	114 min.	A	10,265 ft.	Robert Taylor, George Murphy	Outstanding real war melodrama. Not suitable for youngsters	Aug. 12, 1943	Sept. 27, 1943
Black Shadow	Columbia	60 min.	U	5,463 ft.	Bill Elliott, Tex Ritter	Good support for industrial and juvenile audiences	Aug. 12, 1943	Aug. 16, 1943
Bombardier	RKO-Radio	99 min.	A	8,825 ft.	Pat O'Brien, Randolph Scott	Very good popular booking. Will appeal to youngsters in spite of the "A" certificate	Aug. 26, 1943	Nov. 29, 1943
*Brains Trust No. 2	Anglo-American	33 min.	U	3,100 ft.	Donald McCulloch, and Members of the Brains Trust	Very good general fill-up. Excellent for the family	Aug. 12, 1943	Not Fixed
*Butler's Dilemma, The	Anglo-American	85 min.	U	7,668 ft.	Richard Hearne, Francis Sullivan	Sound quota comedy programmer. Safe for youngsters	Aug. 12, 1943	Not Fixed
By Hook or by Crook (Reviewed under the title "I Dood It")	M-G-M	102 min.	U	9,210 ft.	Red Skelton, Eleanor Powell	Very good light booking for the masses. Good for the family	Aug. 26, 1943	Oct. 11, 1943
Call of the Canyon	British-Lion Republic	71 min.	U	6,373 ft.	Gene Autry, Ruth Terry	Very good booking for the masses and youngsters	Aug. 26, 1943	Floating
Charlie Chaplin Festival, The	Anglo-American	80 min.	U	7,200 ft.	Charlie Chaplin, Edna Purviance	Capital comedy novelty booking for all classes. Great for the family	Aug. 12, 1943	Not Fixed
Cinderella Swings It	RKO-Radio	70 min.	U	6,269 ft.	Guy Kibbee, Gloria Warren	Fair average second. Should appeal to the family	Aug. 26, 1943	Not Fixed
City of Missing Girls	Renown	57 min.	A	5,171 ft.	H. B. Warner, Astrid Allwyn	Second feature for average industrial hall. Not suitable for youngsters	Aug. 12, 1943	Floating
Cowboy in Manhattan	G.F.D. (Universal)	59 min.	U	5,340 ft.	Robert Paige, Frances Langford	Capital light support for all classes. Family included	Aug. 12, 1943	Aug. 23, 1943
*Dear Octopus	G.F.D.	84 min.	A	7,707 ft.	Margaret Lockwood, Michael Wilding	Excellent light booking for all classes. Safe for the family	Aug. 26, 1943	Sept. 20, 1943
†Dixie	Paramount	89 min.	U	8,082 ft.	Bing Crosby, Dorothy Lamour	Excellent general booking. Great for the family	Aug. 19, 1943	Not Fixed
*Flemish Farm, The	G.F.D.	82 min.	U	7,353 ft.	Clive Brook, Clifford Evans	Good booking, particularly for the better-class hall. Safe for the family	Aug. 12, 1943	Sept. 6, 1943
†Heaven Can Wait	20th Century-Fox	112 min.	A	10,097 ft.	Gene Tierney, Don Ameche	Excellent general booking. Too smart for the kiddies	Aug. 12, 1943	Not Fixed
Hers to Hold	G.F.D. (Universal)	94 min.	U	8,487 ft.	Deanna Durbin, Joseph Cotten	Excellent general booking. Great for youngsters	Aug. 19, 1943	Oct. 4, 1943
I Dood It. See By Hook or by Crook.								
Iron Road, The	United Artists	76 min.	A	6,883 ft.	Richard Dix, Jane Wyatt	Good Western "thick-ear." Nothing to harm youngsters	Aug. 12, 1943	Not Fixed
I'll Sell My Life	Renown	60 min.	A	5,400 ft.	Rose Hobart, Michael Whale	Reliable supporting proposition for the masses. Hardly for juveniles	Aug. 19, 1943	Floating
*Land of Living Death	Majestic	41 min.	U	3,750 ft.		Title novelty booking for small halls. Not for youngsters	Aug. 5, 1943	Not Fixed
Masquerade	S.W.N.F.A.	110 min.	A	10,000 ft.	Nikolai Mordvinov, Tamara Makarova	Quite good specialised hall booking	Aug. 26, 1943	One copy only
Mexican Spitfire's Blessed Event	RKO-Radio	63 min.	A	5,698 ft.	Leon Errol, Lupe Velez	Very good comedy programmer. Safe for the family	Aug. 19, 1943	Not Fixed
Mr. Lucky	RKO-Radio	99 min.	A	8,941 ft.	Cary Grant, Laraine Day	Very good comedy booking for all classes. Should not harm youngsters	Aug. 19, 1943	Sept. 27, 1943
*My Learned Friend	Ealing Distrib.	74 min.	U	6,832 ft.	Will Hay, Claude Hulbert	Capital star and title comedy booking for the masses and family	Aug. 5, 1943	Oct. 25, 1943
*Pictorial Revue for 1943	Pathe	39 min.	U	3,600 ft.	Tommy Handley, Hutch	Good filler. Variety at its best. Amusement for everybody	Aug. 12, 1943	Immediate
†Salute to the Marines	M-G-M	101 min.	A	9,134 ft.	Wallace Beery, Fay Bainter	Good title and star booking. Should not harm youngsters	Aug. 12, 1943	Oct. 18, 1943
*Schwelk's New Adventures	Eden Films	85 min.	U	approx. 7,000 ft.	Lloyd Pearson, Margaret McGrath	Good specialised hall booking, but well worth a trial at other halls	Aug. 12, 1943	Not fixed
*Somewhere in Civvies	Butcher	86 min.	U	7,894 ft.	Frank Randle, Suzette Tarri	Good popular comedy bet. Should not harm youngsters	Aug. 26, 1943	Nov. 15, 1943
Stage to Chino	RKO-Radio	59 min.	U	5,332 ft.	George O'Brien, Virginia Vale	Very good support for the industrial element and youngsters	Aug. 26, 1943	Sept 20, 1943
*They Met in the Dark	G.F.D.	104 min.	U	9,365 ft.	James Mason, Joyce Howard	Good star and title thriller for the industrial masses. Safe for the family	Aug. 19, 1943	Nov. 1, 1943
Watch on the Rhine	Warner	112 min.	U	10,058 ft.	Bette Davis, Paul Lukas	Outstanding booking, particularly for the [illegible] hall. Nothing to harm children	[illegible]	Oct. 25, 1943
†White Captive	G.F.D. (Universal)	76 min.	A	6,809 ft.	Sabu, Maria Montez	Capital popular booking. Nothing to harm juveniles	Aug. 5, 1943	Not fixed
*World of Plenty	Paramount	46 min.	U	4,140 ft.		Good cameo documentary, particularly for the better-class hall.	Aug. 12, 1943	Aug. 9, 1943
Wrongly Accused	Columbia	58 min.	U	5,269 ft.	Chas. Starrett, Russell Hayden	Reliable second for industrial halls. Good for youngsters	Aug. 12, 1943	[illegible]

	Wrongly Accused... ...	Columbia	... 58 min.	U	5,289 ft.	Chas. Bickford, Henry Fonda	youngsters		

REISSUES

A	†Adventures of Robin Hood, The	Warner	... 103 min.	U	9,292 ft.	Errol Flynn, Olivia de Havilland	Excellent mass booking. Entertainment for the entire family	Aug. 26, 1943	Dec., 1943
B	Black Doll, The ...	Premier Distribs.	66 min.	A	5,921 ft.	Nan Grey, Donald Woods ...	Satisfactory booking for industrial halls. "A" certificate but harmless to the youngsters	Aug. 5, 1943	Floating
C	Case of the Missing Blonde	Premier Distribs.	68 min.	A	6,182 ft.	Preston Foster, Patricia Ellis ...	Good general booking. Safe for youngsters ...	Aug. 5, 1943	Floating
D	Danger on the Air ...	Premier Distribs.	67 min.	A	6,010 ft.	Donald Woods, Nan Grey ...	Thrills to make popular booking; nothing to harm juveniles	Aug. 5, 1943	Floating
F	*†Four Feathers, The	Ealing Dis.	... 115 min.	A	10,381 ft.	John Clements, June Duprez ...	Box-office certainty. For classes and all ages ...	Aug. 26, 1943	Not fixed
G	*Girl in the Taxi, The	Ealing Distrib.	70 min.	A	6,469 ft.	Frances Day, Lawrence Grossmith	Good light comedy booking. Not for juveniles ...	Aug. 12, 1943	Floating
I	Irish in Us, The ...	Warner ...	84 min.	U	7,621 ft.	James Cagney, Pat O'Brien ...	Good general booking for boxing fans especially. Youngsters will like it	Aug. 26, 1943	Oct., 1943
L	†Laburnum Grove ...	Ealing Distrib.	72 min.	A	6,622 ft.	Edmund Gwenn, Cedric Hardwicke	Good general booking. Nothing to harm youngsters	Aug. 12, 1943	Floating
P	Petrified Forest, The ...	Warner ...	82 min.	A	7,490 ft.	Leslie Howard, Bette Davis ...	For better class halls. Not suitable for children	Aug. 19, 1943	Sept., 1943
S	Sisters, The	Warner ...	97 min.	A	8,887 ft.	Bette Davis, Errol Flynn ...	Outstanding film with appeal to all classes. Nothing to harm children	Aug. 26, 1943	Nov., 1943
T	There Goes My Heart	Renown ...	85 min.	U	7,694 ft.	Fredric March, Virginia Bruce	Capital entertainment for all houses	Aug. 12, 1943	Sept. 6, 1943
T	Topper Takes a Trip ...	Renown ...	80 min.	A	7,219 ft.	Constance Bennett, Roland Young	Excellent reissue of a laughter-maker. Nothing to harm youngsters	Aug. 12, 1943	Not fixed
U	*Under the Red Robe ...	Anglo-American	80 min.	U	7,398 ft.	Conrad Veidt, Annabella ...	For the romantic and adventurous. Youngsters will be thrilled	Aug. 5, 1943	Floating
W	Westland Case, The ...	Premier Distribs.	61 min.	A	5,490 ft.	Preston Foster, Frank Jenks ...	Good two-feature programme booking, but not for youngsters	Aug. 5, 1943	Floating

WHAT'S RELEASED IN SEPT., 1943

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	"Kine." Review Date.
SEPT. 6	City Without Men	Columbia	F. 6422	74	A	6,782	Linda Darnell, Michael Duane	June 3, 1943
„	*Flemish Farm, The	G.F.D.	—	82	U	7,353	Clive Brook, Clifford Evans	Aug. 12, 1943
„	I Walked with a Zombie	RKO-Radio	F. 6487	68	A	6,186	James Ellison, Frances Dee	June 24, 1943
„	Man of Courage	Pathe	F. 6462	66	A	5,966	Barton MacLane, Charlotte Wynters	June 10, 1943
„	They Came to Blow Up America	20th Century-Fox ...	F. 6471	74	U	6,585	George Sanders, Anna Sten	June 24, 1943
SEPT. 13	Action in the North Atlantic ...	Warner	F. 6602	127	A	11,456	Humphrey Bogart, Raymond Massey	Aug. 12, 1943
„	Crazy to Kill	M-G-M	F. 6497	89	A	8,003	Lionel Barrymore, Van Johnson	July 8, 1943
„	Little Joe, the Wrangler	G.F.D. (Universal) ...	F. 6528	61	U	5,468	Johnny Mack Brown, Tex Ritter	July 15, 1943
„	One Dangerous Night	Columbia	F. 6300	76	A	6,897	Warren William, Marguerite Chapman	April 1, 1943
„	Striptease Lady	United Artists	F. 6562	91	A	8,214	Barbara Stanwyck, Michael O'Shea	July 29, 1943
„	Tahiti Honey	British Lion (Republic)	F. 6546	70	U	6,295	Simone Simon, Dennis O'Keefe	July 22, 1943
„	Yanks Are Coming, The	Pathe	F. 6516	64	U	5,733	Henry King, Mary Healy	July 8, 1943
SEPT. 20	Boss of Big Town	Pathe	F. 6517	63	A	5,803	John Litel, Florence Rice	July 8, 1943
„	*Dear Octopus	G.F.D.	—	86	A	7,707	Margaret Lockwood, Michael Wilding	Aug. 26, 1943
„	†Du Barry Was a Lady	M-G-M	F. 6538	101	U	9,057	Red Skelton, Lucille Ball	July 22, 1943
„	Murder in Times Square	Columbia	F. 6542	65	A	5,871	Edmund Lowe, Marquerite Chapman	July 22, 1943
„	Stage to Chino	RKO-Radio	—	59	U	5,332	George O'Brien, Virginia Vale	Aug. 26, 1943
SEPT. 27	Bataan	M-G-M	F. 6588	114	A	10,265	Robert Taylor, George Murphy	Aug. 12, 1943
	Crime Smasher	Pathe	F. 6518	61	A	5,525	Edgar Kennedy, Richard Cromwell	July 15, 1943
„	†Fiesta	United Artistes	F. 6266	44	U	3,993	Ann Ayars, George Negrete	April 1, 1943
„	Good Fellows, The	Paramount	—	70	U	6,332	Cecil Kellaway, Helen Walker	July 29, 1943
„	Mr. Lucky	RKO-Radio	—	99	A	8,941	Cary Grant, Laraine Day	Aug. 19, 1943
„	Watch on the Rhine	Warner	F. 6294	112	U	10,058	Bette Davis, Paul Lukas	Aug. 19, 1943

REISSUES

SEPT. 6	Clive of India	20th Century-Fox ...	F. 11409	94	A	8,414	Ronald Colman, Loretta Young	July 8, 1943
	*French Without Tears	Paramount	Br./Dr. 2372	85	A	7,757	Ray Milland, Ellen Drew	July 22, 1943
„	There Goes My Heart	Renown	F. 1021	85	U	7,694	Fredric March, Virginia Bruce	Aug. 12, 1943
SEPT. 13	*Quiet Wedding	Paramount	Br./Dr. 3901	80	A	7,237	Margaret Lockwood, Derek Farr	July 22, 1943

* A British Picture. † In Technicolor

FIFTEEN MORE SPECIALS FROM 20TH-FOX

New Schedule Includes Six Technicolor Productions

A PRODUCTION schedule—of unusual importance because the so-called "lower bracketed" vehicles are conspicuous by their absence, following through on the new company policy of eliminating "B" and minor "A" pictures—is announced by Joseph M. Schenck, of 20th Century-Fox, President, Murray Silverstone, Vice-President in Charge of Foreign Distribution, and Tom J. Connors, Distribution Vice-President.

The production schedule lists fifteen big specials slated to go before the cameras within a four-month period ending November 1, roughly representing the start of a new picture each week. With twelve others on the way this list boosts to twenty-seven the total productions marked for 1943-44. Furthermore, these pictures represent an investment greater than that which this company made in the entire delivered output in 1942-43.

This will give the trade an idea of the unprecedented cost of the 1943-44 output that has been scheduled. But, in addition, the studio has in preparation more than two-score properties for picturisation during next and succeeding seasons.

Woodrow Wilson Story

The first Darryl F. Zanuck production, it has been announced, will be "Wilson," based on a story of Woodrow Wilson.

Already started in the schedule announced are "Happy Land," with Don Ameche, Harry Carey, Ann Rutherford and Frances Dee, and "Buffalo Bill," Harry Sherman's Technicolor production, with Joel McCrea, Maureen O'Hara and Linda Darnell.

The list includes six Technicolor productions, three musicals and three dramas. That makes a total of eight for 1943-44 already accounted for, since "Sweet Rosie O'Grady" and "The Girls He Left Behind," two musicals in Technicolor, are now being edited.

Other productions slated to go before the cameras before November 1 include a variety of subjects.

Four Lavish Musicals

Four of the most spectacularly planned musicals are included in this batch. The first one to go into production will be "Pin-Up Girl," a Technicolor song-and-dance, with Betty Grable, Martha Raye and Joe E. Brown, which Bruce Humberstone will direct.

The second Technicolor musical will star Carmen Miranda with Vivian Blaine and other box-office names, and is titled "Greenwich Village." This will be directed by Walter Lang, with songs by Leo Robin and Nacio Herb Brown. The third Technicolor extravaganza "Where Do We Go From Here?" will star Betty Grable. The remaining musical, "Moment for Music," will star Benny Goodman in his own life story. Irving Cumming will direct.

Best Sellers

Many best-selling novels are included in this line-up. "Lifeboat," from the novel by John Steinbeck, will be directed by Alfred Hitchcock with a cast including Tallulah Bankhead, Canada Lee and Henry Hull. "Keys of the Kingdom," by A. J. Cronin. "Ambassador Dodd's Diary," with Anne Baxter and Harry Carey, so far been announced for the cast. "Torpedo Squadron 8" will be filmed in Technicolor with Henry Hathaway, director. Barre Lyndon will adapt Mrs. Belloc Lowndes novel "The Lodger," to be produced by Robert Bassler and directed by John Brahm.

Maxwell Anderson's famous stage hit, "Eve of St. Mark," the outstanding dramatic triumph of the 1942-43 Broadway season, is another important property to be filmed in this period.

Topical Adventure

Two topical adventure stories complete this group. They are "Tampico," a thrilling, action-packed story of the revenge wreaked by the captain of a torpedoed tanker, with Edward G. Robinson and Victor McLaglen co-starred and Lynn Bari in the feminine lead; and "Four Jills in a Jeep," an original story based on the adventures of Carole Landis, Martha Raye, Kay Francis and Mitzi Mayfair, on their recent tour of U.S. camps here and overseas. Additional projects will in all probability be sent before the cameras during that time.

In addition, the studio has in preparation more plays, novels and original stories. These include Ernst Lubitsch's "Lady in Ermine," with Irene Dunne announced for the title-rôle; "Grand Street Boys"; Richard Walton Tully's "Bird of Paradise"; Cole Porter's "Something for the Boys," "Stars and Stripes Forever," "The Russian People"; Damon Runyon's "This is My Own," "Flight Surgeon," "By Jupiter," "I Escaped from Hong Kong," "New Orleans," "Mexico City"; Quentin Reynolds' "Only the Stars are Neutral," "Salute to a Lady," "Kaura," and many others.

One thing was reiterated and made clear in this announcement, this company will concentrate on only big pictures. That reiteration came in many forms and will be increasingly apparent, it is stated, as future productions are set up and released.

A scene from Jesse L. Lasky's 1943 picture, THE ADVENTURES OF MARK TWAIN, with Fredric March in the title-role and Alexis Smith

WARNER PRODUCT

Continued from column 4

As soon as he finishes "To the Last Man" Raoul Walsh will take over "Nobody Lives Forever," the gangster exposé by W. R. Burnett, who wrote "Little Caesar."

"The Conspirators," a current best-seller in America, has been bought as a vehicle for Ann Sheridan, Humphrey Bogart, Paul Henreid, Sydney Greenstreet and Helmut Dantine. The story concerns the Axis underground in Lisbon. Hal B. Wallis will produce.

Continued from column 2

Don Ameche and Gene Tierney in the Lubitsch production HEAVEN CAN WAIT (20th-Fox) which is having its West End premiere this week

Warner's Gary Cooper Film

"SARATOGA TRUNK"

ALTHOUGH "Saratoga Trunk," starring Gary Cooper and Ingrid Bergman, is only half completed at Burbank Studios, it has made interest throughout America already stamps it as Warner Bros.' most important production for 1943-44.

Edna Ferber's novel, which Sam Wood is directing, presents a host of picturesque characters against the lush backgrounds of America at the turn of the century. For those rôles Warners have levied equally on screen and stage talent, with the result that the featured cast includes Flora Robson, Jerry Austin, Florence Bates, John Warburton, Helen Freeman, Sophie Huxley, John Abbott, Lynn Payne and Sarah Edwards.

Three new pictures have recently been started.

Philip Barry's stage comedy "Animal Kingdom," is being played by Ann Sheridan, Dennis Morgan, Alexis Smith, Jack Carson and Jane Wyman, with Irving Rapper directing.

Julie Bishop has been assigned to co-star with Errol Flynn in "To the Last Man" as the first picture she will make under her new starring contract. Helmut Dantine, Gene Lockhart and Joan Ridgely are also working in the production under Raoul Walsh's direction.

Humphrey Bogart, Nancy Coleman and Sydney Greenstreet are co-starred in "The Pentagon" with Eleanor Parker and Charles Drake in the cast. David Butler is directing.

Military Musical

Irving Berlin's big musical "This is the Army," is in its closing stages. Kate Smith, Frances Langford and Gertrude Niessen are the last of the guest stars to face the cameras, and Michael Curtiz has only to put the finishing touches on the studio sequences played by George Murphy, Ronald Reagan, Joan Leslie, Charles Butterworth, George Tobias, Alan Hale, Dolores Costello and Una Merkel. Just to round out his record as author and co-producer of the show, Irving Berlin added himself to the cast for an impromptu interlude.

Submarine Thrills

The starring combination of "Air Force"—John Garfield, George Tobias and Harry Carey, together with other members of the cast will be brought together again in "Destination Tokio." The story deals with submarine activities in Japanese waters.

Two Acquisitions

Screen rights to Sinclair Lewis' new novel "Hand-Book of Jealousy" have been bought by Warner Bros. before publication. Another important purchase is "Janie," the Brock Pemberton stage production which has been running on Broadway for eight months.

Showmen's eyes are on HER

Smith's the name—Alexis Smith

And of all the stars Warners ever launched on high-voltage box-office careers, none has hit the peak harder and faster than she. Watch for her—

—in "STEEL AGAINST THE SKY" . . . STUDIO ONE, TUESDAY, SEPT. 7, 11 a.m.
—in "GENTLEMAN JIM" . . . STUDIO ONE, TUESDAY, SEPT. 14, 10.30 a.m.
—in "THANK YOUR LUCKY STARS" . . . STUDIO ONE, WED., SEPT. 22, 10.30 a.m.

THE WARNER KIND OF FIND!

BATTLE OF THE GIANTS

While the ringside rocks, James J. Corbett knocks out John L. Sullivan for the world's championship. The most thrilling fight ever filmed crowns the romance, laughter and splendid spectacle of "Gentleman Jim."

ERROL FLY
ALEXIS SM
JACK CARSON · ALAN

Directed by RAOUL WALSH

TRADE SHOW **STUDIO ONE**
TUESDAY, SEPT. 14, at 10.30 a.m.

JACK L. WARNER *Executive Producer*

Sock!

and WARNER BROS. hit out with a new box-office champion—the punch-packed drama of James J. Corbett, who battled his way from Frisco Town into the world's applause!

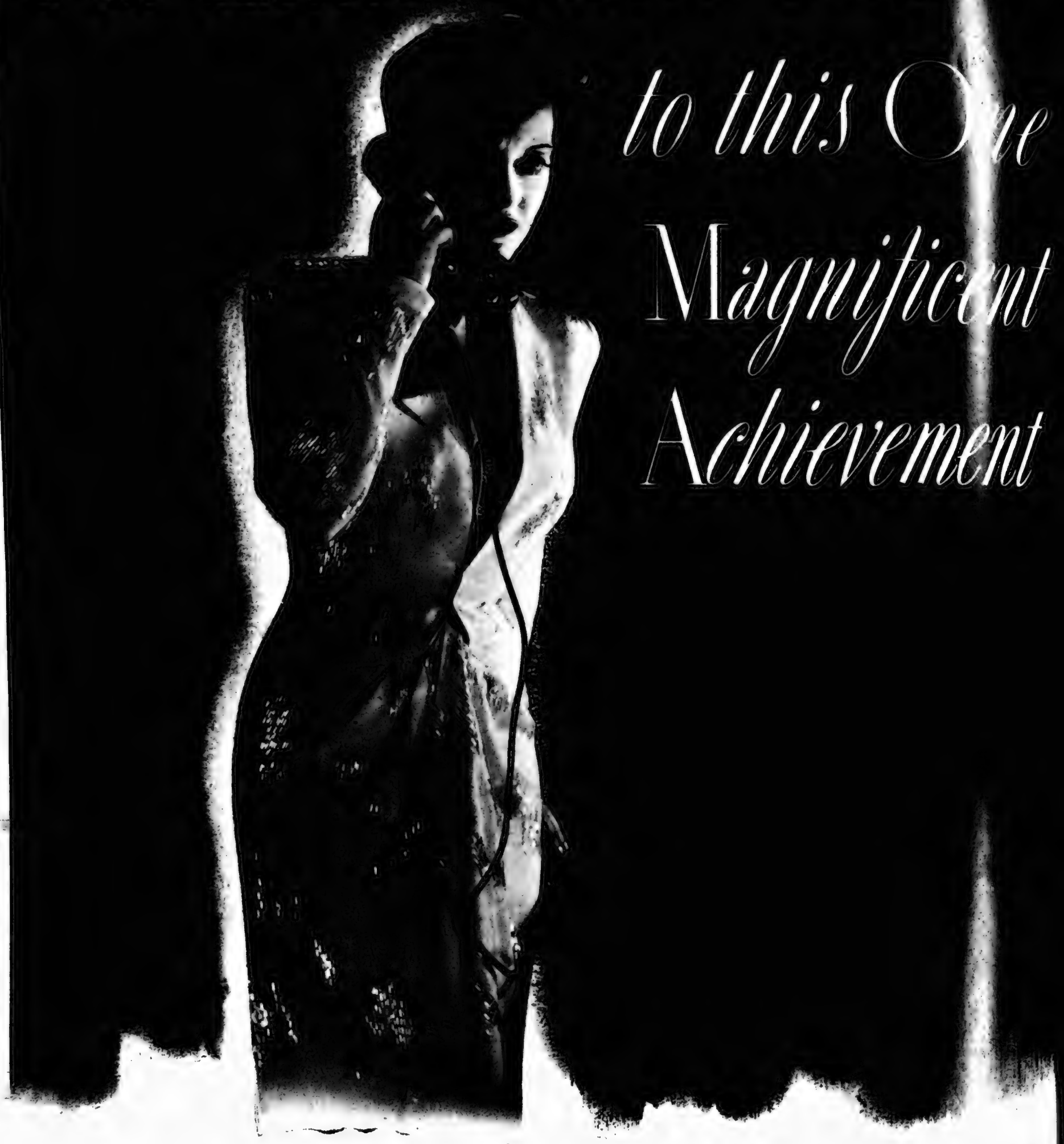
ENTLEMAN

"Jim"

IT'S A KNOCKOUT!

Watch Alexis Smith – the next BIG NAME in pictures!

An Entire Career Points to this One Magnificent Achievement



JACK L. WARNER
EXECUTIVE PRODUCER

HAL B. WALLIS
PRODUCTION

Hail

Bette Davis

and Her New Co-star

PAUL HENREID

Thursday Sept. 9th **AT STUDIO ONE**
AT 10.30 THE TRADE WILL SEE
THIS GREAT NEW HIT FROM

WARNER BROS.

"Your Voyager"

with CLAUDE RAINS GLADYS COOPER • BONITA GRANVILLE • ILKA CHASE

Directed by IRVING RAPPER

G—29-32

RED-HOT ACTION STARTS with the crash that silences a sentry on the dark Dutch Coast, and blazes all through John Bentley's fastest thriller

SPY, TRAITOR OR PATRIOT? Who is this girl who baffles the Gestapo and British Intelligence alike? Another big score for Anne Crawford

WHAT A FINISH! They've stolen the plane that was taking them to a firing squad. High over the Channel the thrills keep piling up!

BY PARACHUTE
DOWN THROUGH
STABBING SEARCHLIGH
INTO THE TERROR
VENGEANCE, THRILL O
THE VAST UNKNOW

plunges th

TRADE SHOW - STUDIO ONE
Wednesday, Sept. 8, at 10.45 a.m.

Screen Play and Dialogue by Roland Pertwee and Brock Williams
From the novel "Rendezvous With Death" by John Bentley.
Adaptation by Edward Dryhurst.

WARNER BROS.
TEDDINGTON PRODUCTION

Directed by HERBERT MASO

with

CARL JAFFE & SYBILLA BINDE

Starring

CRAIG

Night
Must
Fall
EMLYN WILLIAMS

PARAMOUNT "PROUDLY HAILS" SILVER JUBILEE

David Rose Details Outstanding Films in Current Schedule

THE much-heralded Mark Sandrich production "So Proudly We Hail," has been selected as Paramount's outstanding current production to signalise the silver jubilee of the company, which takes place during the week September 5-12. The picture now having its première at the Music Hall, New York, is regarded as one of the studio's major achievements. David Rose has fixed the British Trade show to take place at 10.30 a.m. on Thursday, September 9, at the Carlton, Haymarket.

David Rose, managing director of Paramount, who has just returned to this country from the United States, is particularly enthusiastic about this subject, and the company's other product for 1943-44, which he describes as "a thrilling line-up of outstanding product."

In the following statement, which he issued immediately on his return, he outlines the many big pictures on the way from Paramount's Hollywood studios.

"In a year when the quantity of productions has been curtailed owing to war time conditions, Paramount has stressed quality in its Hollywood production," said Mr. Rose. "As a result, of the total number of feature pictures produced in our studios to-day, the percentage of big pictures bearing the Paramount trade-mark is higher than it has ever been."

Current feature subjects include more so-called "super" productions than have been included in any 12 months' programme of releases since the company was founded by Adolph Zukor.

Great Product

Elaborating on this, Mr. Rose said that "For Whom the Bell Tolls," "So Proudly We Hail," "Lady in the Dark," "Let's Face It," "Dixie," "Frenchman's Creek" and "The Story of Dr. Wassell" are seven productions each in a class outstanding by itself—big in story, production, cast and direction. In addition to these great pictures, there are such box-office giants as "Five Graves to Cairo," "China," "Hostages," "No Time for Love," "Riding High," "The Miracle of Morgan's Creek" and "Triumph Over Pain," all of which are completed, and some have already been screened.

Hemingway Novel

Mr. Rose pointed out that "For Whom the Bell Tolls" is the Technicolor film version of the distinguished novel by Ernest Hemingway, which has been three years in the making. Gary Cooper and Ingrid Bergman head the all-star cast of this mighty production, which has been made by Sam Wood. Every effort was being made to expedite and facilitate the shipments of prints of this production.

"So Proudly We Hail" is another great and vital subject in the company's line-up. It tells the epic story of the heroic U.S. army nurses at Bataan and Corregidor. The huge cast is headed by Claudette Colbert, Paulette Goddard and Veronica Lake, with Walter Abel, George Reeves, Barbara Britton and Sonny Tofts in the principal supporting rôles.

Mr. Rose states: "Following one of the greatest years in our history, this 25th Paramount anniversary will inaugurate a season which gives every promise of surpassing the one now drawing to a close.

David E. Rose, Preston Sturgess and Major William Wyler on the set of HAIL THE CONQUERING HERO (Paramount)

Mark Sandrich, director of SO PROUDLY WE HAIL, with his three stars Veronica Lake, Claudette Colbert and Paulette Goddard

"Dixie," the spectacular Bing Crosby-Dorothy Lamour musical which precedes "So Proudly We Hail," is duplicating at the Plaza, the capacity business it achieved at the Paramount Theatre, New York. It has certainly taken London by storm; as the picture enters its second Plaza week the box-office is still establishing fresh records. Already it has beaten the takings for those other record-breakers—"Holiday Inn" and "Star Spangled Rhythm."

Factual Adventure

Another top-ranking production which will soon be presented over here is "The Story of Dr. Wassell," in which Laraine Day is playing the romantic lead opposite Gary Cooper. In this Cecil B. DeMille's latest Paramount production, Miss Day portrays a missionary nurse in China whose photograph in a medical circular lures Cooper, as a young Arkansas country doctor, all the way to the Far East and a career there in missionary medicine before the outbreak of the present war. That was the way it began in real life for Dr. Corydon M. Wassell and the girl who later became his wife.

James Millican, newcomer from the New York stage, has been signed for the rôle of one of the nine wounded American sailors evacuated from Jap-invaded Java last year by Commander Corydon M. Wassell. Others in the cast are Oliver Thorndike, another eminent New York actor, Signe Hasso, Carol Thurston, Dennis O'Keefe, Stanley Ridges, Barbara Britton, Miles Mander, Philip Ahn and Elliott Reid.

"Frenchman's Creek"

The Technicolor version of Daphne du Maurier's novel, "Frenchman's Creek," is well under way. Sir Cedric Hardwicke has been given the rôle of William, the Breton servant who is the confidant of Joan Fontaine and Arturo de Cordova picture.

An interesting addition to the cast is Harold Ramond, 27-year-old Viennese war refugee, who was a leader in the anti-Hitler fight before the rape of Austria. Escaping from his native country, he carried on his campaign in Prague, leaving that city one jump ahead of the invasion. He then went to France and joined the French army at the outbreak of war. He fought through the invasion and, hunted by the Gestapo, it took the actor 18 months to escape from Europe and make his way to America.

Mitchell Leisen is directing "Frenchman's Creek," which has Noel Madison, son of Maurice Moscovitch, as dialogue director. It will be his first step to a directorship. He will later direct tests, after which he will be given a picture when it is felt he is sufficiently experienced. A stage director, Noel Madison at 19 directed his father on the London stage.

Pure Escapist

"In 'Lady in the Dark,'" Mr. Rose declared, "Paramount has the most unusual and most spectacular production the company has ever made." Ginger Rogers and Ray Milland star with Jon Hall, Warner Baxter, Barry Sullivan and Mischa Auer among the other principals. It is a drama with music and is pure escapist fare.

Bob Hope and Betty Hutton are teamed in "Let's Face It," hilarious musical comedy based upon the imagined experiences of a soldier. Sidney Lanfield, who directed Bob Hope in "My Favourite Blonde," also directed this new Hope comedy, the cast of which includes Dona Drake, Marjorie Weaver, Gail Russell and Zasu Pitts. Songs are by Cole Porter.

Luise Rainer's New Film

Luise Rainer is to be seen again for the first time in four years in "Hostages," opposite Arturo de Cordova, with Paul Lukas, Katina Paxinou, Oscar Homolka and William Bendix. Luise Rainer is the only two-time winner of Hollywood's Academy Award for her performances in "The Good Earth" and "The Great Ziegfeld." The story deals with the Czech underground movement against the Nazi overlords.

GFD

DEAR OCTOPUS

The successful play which crowded the West-End Theatre for 18 months NOW presented as a magnificent film by

Gainsborough Pictures

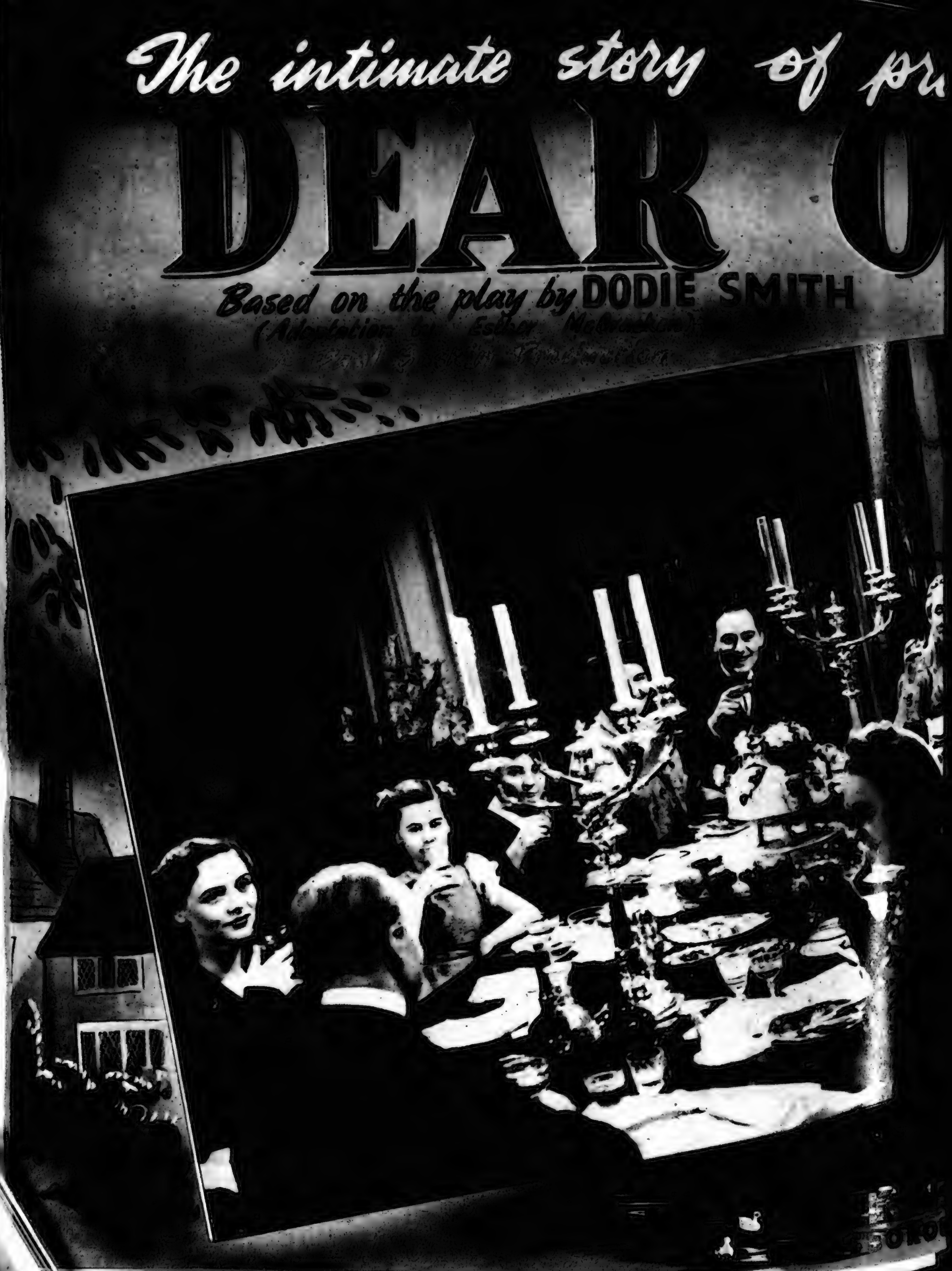
PRODUCTION

The intimate story of pr

DEAR C

Based on the play by **DODIE SMITH**

(Adaptation by Esther McCracken)



war English family life

OCTOPUS

with

MARGARET LOCKWOOD
MICHAEL WILDING

ROLAND CULVER
BASIL RADFORD
CELIA JOHNSON
HELEN HAYE
ATHENE SEYLER

NORA SWINBURNE **JEAN CADELL**
GRAHAM MOFFATT **KATHLEEN HARRISON**
ANTOINETTE. CELLIER **ANN STEPHENS**
FREDERICK LEISTER **DEREK LANSIAUX**
ALISTAIR STEWART **MADGE COMPTON**
MURIEL GEORGE

Directed by **Harold French**

(By arrangement with Excelsior Film Productions Ltd.)

Produced by **Paul Soskin**

Maurice Ostrer *in Charge of Production*

A Gainsborough Picture

GFD

PICTURES

THE CROPPERS is the story of a few hours in the lives of a typical middle-class English family in the days just before war broke out in 1939.

The Golden Wedding reunion of the Randolph Family

Back Row—(*left to right*) Edna NORA SWINBURNE, Nicholas MICHAEL WILDING, Penny MARGARET LOCKWOOD, Kenneth BASIL RADFORD, Hilda ANTOINETTE CELLIER, Cynthia CELIA JOHNSON.
Seated—(*left to right*) Belle ATHENE SEYLER, Charles FREDERICK LEISTER, Dora HELEN HAYE, Margery MADGE COMPTON.
Seated in foreground—Scrap ANN STEPHENS, Bill DEREK LANSIAUX.

PROVINCIAL TRADE SHOWS

BIRMINGHAM	Scala	Wed. 8th Sept.	10.30 a.m.
NOTTINGHAM	Scala	Wed. 8th Sept.	10.45 a.m.
MANCHESTER	Gaumont	Wed. 8th Sept.	10.45 a.m.
LIVERPOOL	Trocadero	Wed. 8th Sept.	10.45 a.m.
NEWCASTLE	Queens Hall	Wed. 8th Sept.	10.45 a.m.
GLASGOW	New Savoy	Wed. 8th Sept.	10.45 a.m.
BELFAST	Classic	Wed. 8th Sept.	10.45 a.m.
CARDIFF	Empire	Fri. 10th Sept.	10.45 a.m.
LEEDS	Scala	Fri. 10th Sept.	10.45 a.m.
SHEFFIELD	Cinema House	Thur. 16th Sept.	10.45 a.m.

Released: SEPTEMBER 20, 1943

A PAUL SOSKIN PRODUCTION
for GAINSBOROUGH PICTURES

GFD

Deanna .. with Stars in Her Eyes!

Joe Cotten . with Deanna in His Arms!

"Hers to Ho with Terrific Raves!

"Deanna Durbin's best film . . . tuneful, witty and good to look at."
—Ernest Betts, Sunday Express.

"Deanna's voice is something to gladden the heart."
A. E. Wilson, The Star.

"Miss Durbin is always a delight to see and hear."
—Kay Quinlan, Empire News.

"Deanna Durbin is altogether charming."
—Anthony Gibbs, Sunday Chronicle.

"A guarantee of delightful entertainment to every type of patron."
—The Cinema.

DURBIN

HERS T

GFD

"'Hers to Hold' is a cert from the start."
—Moore Raymond, Sunday Graphic and B.B.C.

"You'll love the Durbin charm."
—Norah Alexander, Sunday Pictorial.

"A most enjoyable film."
—Harris Deans, Sunday Dispatch.

"A gay and freshly made film . . . it shimmers with quality."
—Ernest Betts, Daily Express.

"Deanna still 'Tops'."
—The Daily Film Renter.

"An infallible popular box-office certainty."
—Kine Weekly.

PH
COTTEN
HOLD

UNIVERSAL PICTURES

PIN-UP

Yo

Deanna

PROVINCIAL TRADE SHOWS:

LIVERPOOL	Trocadero	Thursday, 2nd September	at 10.45 a.m.
LEEDS	Scala	Friday, 3rd September	at 10.45 a.m.
CARDIFF	Empire	Friday, 3rd September	at 10.45 a.m.
GLASGOW	New Savoy	Friday, 3rd September	at 10.45 a.m.
SHEFFIELD	Cinema House	Friday, 10th September	at 10.45 a.m.

RELEASED OCTOBER 4th, 1943

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Alaska Highway (Paramount)—American.	67 min. (U)	Richard Arlen, Jean Parker, Bill Henry.	Triangle comedy melodrama with Alcan highway setting. Backgrounds impressive, but story thin.	Second for the unsophisticated. Safe for youngsters.
*Dark Journey (Anglo-American)—British.	77 min. (U)	Conrad Veidt, Vivien Leigh, Anthony Bushell.	Spy story, intriguing plot, brilliant acting and excellent production. Strong feminine appeal.	Excellent general booking; nothing to harm youngsters.
Gentle Gangster, A (B. Lion-Republic)—American.	57 min. (U)	Barton MacLane, Molly Lamont, Dick Wessel.	Unpretentious racketeer melodrama. Story artless, but action brisk, sentiment clean and acting adequate.	Fair average programmer. Safe for the family.
Pluck of the Irish (Anglo-American)—American.	72 min. (A)	James Cagney, Mae Clarke, Edward Brophy.	Gangster melodrama with strong romantic interest. Top speed production with great performance by star and supporting cast.	Good general booking and safe for the family.
Romance of the Rockies (New Realm)—American.	52 min. (U)	Tom Keene, Beryl Wallace, Franklin Farnum.	Western drama of a man's fight to save ranchers from exploiteers. Acting obvious, story disjointed. Photography and scenery good.	Acceptable outdoor offering, mainly for juveniles.

* A British picture.

REVIEWS FOR SHOWMEN

A Gentle Gangster

British Lion - Republic. American (U). Directed by Phil Rosen. Featuring Barton MacLane, Molly Lamont and Dick Wessel. 5,152 *feet. Release not fixed.*

UNPRETENTIOUS racketeer melodrama, with a congenial small-town setting, concerning three reformed gangsters who marry and live down their past, but are prepared to risk their ugly secret coming to life rather than permit an unscrupulous gambler to operate in their sunny, God-fearing community.

There is definitely a utility air about the production—the tale is cut to an undistinguished pattern and trimmed with slightly outmoded sentiment—but it should, nevertheless, satisfy those who still vigorously subscribe to the Lyceum dictum "It's never too late to mend." Its most compelling characteristic is its undoubted sincerity. Fair average popular programmer.

Story.—Mike Hallit, owner of a speakeasy, loves Ann, a singer, and she persuades him to go straight. Joe Barton and Steve Parker, Mike's henchman, marry and settle down in the same small town as Mike and Ann. They all prosper, and in the process of time Mike's son, Bill, and Joe's daughter, Helen, fall in love.

Jerry, Joe's son, is a trifle wayward and he gets into debt to Hugo, a notorious gambler. Mike, Joe and Steve learn of this and decide to drive Hugo out of town. They succeed, but fear the secret of their past will be revealed. Happily, Reverend Hamilton, the local parson, is the only one in the know, and he keeps umm.

Acting.—Barton MacLane gives a sound, convincing and carefully graduated portrayal as Mike, but Molly Lamont, Dick Wessel, Joyce Compton, Rosella Towne, Ray Teal and Jack La Rue are a trifle "second eleven" in direct support.

Production.—The first half, which is practically all explanatory flashback, is a little shoddy, but the second tempers vigorous action with genuine heart interest. Spiritually, it's alert, and, what's more, is not afraid to wear its heart on its somewhat shiny sleeve. The setting of the finale to "Abide With Me" will, perhaps, shake up the sophisticated, but taken all round its showmanship is seldom out of key. It will appeal to the gallery all right.

Points of Appeal.—Artless yet vigorous story, healthy sentiment, adequate technical presentation and convenient footage.

Alaska Highway

Paramount. American (U). Directed by Frank MacDonald. Featuring Richard Arlen. 6,079 *feet. Release not fixed.*

TRIANGLE comedy melodrama concerning the rivalry of two brothers for a girl. The main action takes place during the building of the great Alcan highway. "Second" mainly for industrial audiences and youngsters.

Story.—Pop Ormsby, head of a big construction company, is ordered to blast a road between Alaska and the United States. His entire crew, including his two sons, Woody and Steve, join him on the job, and they are accompanied by Ann, daughter of Blair Caswell, the chief surveyor. Woody and Steve become rivals for Ann, but when serious trouble looms she quietens things down by making out that she prefers the more sensitive Steve. Nevertheless, Woody's robust irresponsibility leads to a few untoward thrills, but, in spite of spectacular setbacks, the highway is completed before time.

Acting.—Richard Arlen and Bill Henry act like overgrown schoolboys as the rival brothers Woody and Steve, and Jean Parker is equally ingenuous as Ann.

Production.—The drama is supposed to be a tribute to the intrepid men who built the great Alaska highway, but its story is too childish, its dialogue and comedy relief too artless, its thrills too phoney and its climax too obvious for it to be other than a back-handed compliment. Its entertainment content is, needless to say, as scanty.

Points of Appeal.—Intriguing title, crowded, if clumsy, plot and star values.

Romance of the Rockies

New Realm. American (U). Directed by Robert N. Bradbury. Featuring Tom Keene, Beryl Wallace and Franklin Farnum. 4,801 *feet. Release not fixed.*

WESTERN drama in which a country doctor saves a ranching community from unscrupulous exploitation of water rights. The war between good and evil will interest, and sometimes excite, the youngsters, but the film as a whole is hardly up to standard. It should make an acceptable proposition for the very unsophisticated and for the juvenile matinée.

Story.—Tom Foster, a travelling doctor, arrives in the township of Elkhorn, where a villainous group, run by J. J. Stone, have purchased the water rights from Jim Allen, whom they afterwards attempt to murder. They plan to make it impossible for the ranchers to water their cattle and to force them to sell out, but Tom is too good for them. He not only restores the water, but puts the crooks where they belong, and, at the same time, reunites Allen, now recovered from his wounds, with his long-lost son.

Acting.—Tom Keene is a robust but rather stilted performer, Beryl Wallace is completely colourless, and Earl Dwire, as the right-hand man of the arch-villain, an absurdly obvious crook. Support, too, is indifferent.

Production.—The development of the simple story is disjointed and the action, apart from the final man-hunt scenes, is far from vigorous.

Points of Appeal.—Effective backgrounds, hard riding, gunplay, and star values.

REISSUES

Pluck of the Irish

Anglo-American. American (A). Directed by John G. Blystone. Featuring James Cagney, Mae Clarke and Edward Brophy. 6,600 *feet. Release not fixed.*

HOLDING, exciting and entertaining story of gangsterdom from a new angle—a racket which James Cagney is assigned to stamp out when his chief is badly beaten up by the racketeers. The originality of the plot, the two-fisted ability of Cagney combined with his forceful determination, appealing romance and boisterous comedy make up a screen story to give outstanding entertainment to the masses and a boost to the box-office. First reviewed in the KINE. WEEKLY January 14, 1937.

Dark Journey

Anglo-American. British (U). Directed by Victor Saville. Featuring Conrad Veidt, Vivien Leigh and Anthony Bushell. 6,930 *feet. Release not fixed.*

MELODRAMATIC story of espionage with intriguing battle of wits between beautiful female agent of France and Conrad Veidt as the star secret service man of Germany. Events bring the two so much together that they fall in love, lay their cards on the table, but still remain loyal to their respective country's interests. Direction is good and entertainment value great. The KINE. WEEKLY of February 4, 1937, contains our previous review.

For Reviews of Shorts see page 52A

ART IS EVERYTHAT REALLY LIV

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...LL'S! NO ONE WILL EVER FORGET—

LIO...

...esents

SOMEONE TO REMEMBER

TRA...E SHOW
R...LTO
TUE...EPT. 7. AT 11 A.M.

MABEL PAIGE
JOHN CRAVEN
DOROTHY MORRIS

A *Republic* PICTURE

REPUBLIC PICTURES

Heart-stirring story of lives, loves & laughter of the girls behind the lathes ★★★

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BRENDA JOYCE

ELSA L

ARTHUR

A *Rep*

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ON presents

UMBS UP

REPUBLIC PICTURES

RICHARD FRASER
CHESTER
ARGETSON

Republic PICTURE

Trade Show

RIALTO

Wed. Sept. 8.
at 11 a.m.

British LION presents

MUSIC SONGS ROMANCE DRAMA IN

GIANT SHOW

MARY LEE

JOHN [illegible]

MARJORIE LORD

A Republic PICTURE

DE SHOW

STUDIO ONE

WED. SEPT. 1[illegible]

AT 11 A.M.

REPUBLIC PICTURES

SHORTS OF THE WEEK REVIEWED

PARAMOUNT

†*POPULAR SCIENCE. J.I.I. American (U).* 954 *feet. Released October* 25, 1943.—Coloured interest film including a sequence describing a clinic where superfluous weight is reduced mechanically, with no exertion by the patient.

TOO WEAK TO WORK. American (U). 630 *feet. Release December* 6, 1943.—When Popeye discovers he has been wasting his sympathies on a malingerer events move rapidly. Popeye's treatment turns the workshy one into a model of human endeavour.

INA RAY HUTTON AND HER ORCHESTRA. American (U). 780 *feet. Released October* 8, 1943.—Good to look at and to listen to, Ina is as talented as a vocalist and leads her band of male performers with aptitude and precision.

†*UNUSUAL OCCUPATIONS. I.I.1. American (U).* 953 *feet. Released November* 8, 1943.

†*UNUSUAL OCCUPATIONS. I.I.2. American (U).* 963 *feet. Released December* 27, 1943.

Two coloured novelty films with interesting slants on some seldom-heard-of occupations from the modelling of grotesque animal heads to the making of stained-glass windows. Useful fill-up shorts, with unusual subject-matter.

HIKE OR BIKE. American (U). 870 *feet. Released October* 25, 1943.—Walking and riding for exercise, pleasure and sport. Illustrates the bicycle from the date of the old penny-farthing, the inception of the first safety to the most modern form of track machine. Appeals to all who walk or ride.

†*SPEAKING OF ANIMALS. American (U).* 781 *feet. Released November* 1, 1943.—Might equally well be titled "Animals that Speak," for in this tour among the collection of birds in a private zoo, many of the exhibits make remarks upon the commentary which will create great amusement among the youngsters.

†*POPULAR SCIENCE. J.I.2. American (U).* 959 *feet. Release November* 29, 1943.—Includes several small cameos of scientific achievement to hold everyone's interest, principal items being the development of the electron microscope with its miraculous capabilities of enlargement.

QUIZ CRIMES. No. 1. *British (A).* 1,240 *feet. Released November* 22, 1943.—based on the weekly photographic crime problems in *Illustrated*, an advance has now been made in actuality by the action and dialogue and the working out of the clues in view of the audience. Should prove a popular series of detective shorts.

A JOLLY GOOD FURLOUGH. American (U). 668 *feet. Released December* 27, 1943.—When Popeye has finally sunk the Japanese fleet by a solitary effort in a small skiff by means of large calibre shells fired from his hand he is rewarded with a spot of furlough and arrives home in high glee to spend the days quietly with his four nephews. He curtails his leave as he finds it more peaceful to be in the midst of war.

TUMBLE BUGS. (Sportlight.) American (U). 846 *feet. Released December* 13, 1943.—A depiction of how men in the American Services are trained to fall without injury. In the section dealing with the class for toddlers, aided by gymnastic sergeants, they go through most amazing feats of balance and poise, where it seems that delicate limbs must be fractured and yet no child has ever been hurt. The tiny tots enter the ring with as much pleasure as they would enter a confectioners.

RKO-RADIO

PRETTY DOLLY. American (U). Featuring Leon Errol. 1,570 *feet. Release not fixed.* — Domestic comedy concerning a thoughtful, if jittery, husband who, through no fault of his own, gets involved in divorce proceedings. The story is neat and Leon Errol makes the most of every situation. Support and staging first class. Good general comedy fill-up.

DUCK SOUP. American (U). Featuring Edgar Kennedy. 1,575 *feet. Release not fixed.*—Domestic comedy illustrating the fears of an explosive husband who is convinced that his in-laws are out to cash in on his life assurance policy. Star in good form and slapstick gags well timed. Average comedy fill-up.

GOLF LIMITED. American. No certificate. 780 *feet. Release not fixed.*—Sporting interest short showing how the professionals are making the most of war time golf. Staging, technical presentation and commentary good. Sound general fill-up.

SKI TRAILS. American (U). 695 *feet. Release not fixed.*—Sporting interest short illustrating the conversion of ski-ing enthusiasts to ski troops. Staging picturesque, but technical set-up a trifle woolly. Fair fill-up.

20th CENTURY-FOX

PREPARATION FOR INVASION. "March of Time." American (U). 1,678 *feet. Release date September* 6.—Opens with a discussion from the American point of view on the invasion problems confronting the Allies and the choice of landing points. It explains the quantity of essential material to be transported as a minimum for each individual soldier with additional supplies to follow up.

Then follows the portrayal of what our great Allies are doing to manufacture and transport the mass of equipment necessary for air, land and sea warfare and all the subsidiary paraphernalia. These needs comprise 70,000 different items, and we are shown in a series of commentated departmental photographs how men and women are trained to produce and use this great array of war material from maps to tanks, pills to ambulances, pistols to big guns, and, above all, how to stow these away in the transports so that each component will be unpacked upon arrival in the right sequence.

† In Colour.

Names in the News

Charles F. Davis, who has been in charge of the Ionic, Golder's Green, for almost two years, has left to take up a similar position at the New Pavilion, Poplar. He is a graduate from the projection room, having previously served beside the lamps at Palmers Green, Harringay and East Barnet. The move from the latter district to the East End may seem drastic, but Mr. Davis is a native of Hackney and understands the outlook of that part of London.

Dick Simpson, who was at the Torquay Odeon for 2½ years, has taken over the management of the Burlington, Torquay.

Philip Taylor, manager of the Ritz, Winchester, since November, 1940, who has been appointed manager of the Regal, Salisbury, was for 18 years in business in Bournemouth, where he did much to ensure the success of the Bournemouth Little Theatre Club.

On a number of occasions in pre-war days he broadcast in plays from the Bournemouth and Bristol studios of the B.B.C., and he has conducted the old Bournemouth Municipal Orchestra during the holding of stage schools. It was his production of J. B. Priestley's "Mystery at Green Fingers" which won for the Little Theatre Club the *News-Chronicle* Drama Competition in the first year it was held.

Clifford Phillips, who is relinquishing the managership of the Forum, Southampton, has three main interests in life—kinema management, raising money for war charities, and farming. He is a success at all three. During three years at the Forum he has been responsible for raising nearly £5,000 for war charities.

Throughout the Trade, Phillips, who has 24 years' managerial experience, is recognised as a showman of considerable enterprise and ingenuity, and he has won numerous awards for novel exploitation schemes. He is highly regarded by his managerial colleagues on the A.B.C. circuit, and is chairman of the managers' committee for the area.

In his spare time he runs, at Fareham, one of the largest poultry farms in the South of England. There, also, he grows wheat, breeds pigs and rears cattle.

A scene from Walt Disney's VICTORY THROUGH AIR POWER, based on Major Alexander P. de Seversky's book

SMUGGLED NAZI POSTER IN COLUMBIA PICTURE

A private exhibit of recent Nazi poster art, photographed and smuggled out of Occupied Europe by a newspaperman, was used to decorate a replica of the Berlin Anhalter railroad station in Columbia's "Appointment in Berlin," which stars George Sanders and Marguerite Chapman. The posters are an obvious attempt to give the flagging German spirits a hypodermic, but seem to prove that all is not well on the German home front.

The virulent art is the work of one Ludwig Hohlwein, leading Nazi poster artist. Executed in grim, stark simplicity, the posters reflect the facets of weakening civilian morale.

There is the strident "shame" poster which depicts a stoic helmeted soldier. Underneath are the terse words "And You?"

Then there is the "Gefahr!" poster which shrieks "Danger! Air Raid!" and shows a young mother frantically clutching her child to her bosom.

A startling commentary on internal conditions which Goebbels does not voice abroad is the "Public Health" poster. As circumspectly as it can in such circumstances, it warns "Beware of Beggars!"

A touch of irony concludes the collection being used in the film. It is an old travel poster and reads:—

"Visit Holland in the Spring!"

Soldiers Damage Windows

A Canadian soldier, Gunner D. A. Harrison, was fined £1 and ordered to pay £11 5s. damages for maliciously damaging two plate windows, the property of Odeon Theatres, Ltd., Ashford, Kent.

They had been asked by the manageress to leave the café during a dance; they did so, but on passing through the vestibule broke two windows in the pay-box.

LL

M-G-M BEGINS ITS TWENTIETH YEAR

Huge Developments in Stars and Product

DURING the nineteen years of its existence Metro-Goldwyn-Mayer has won a world-wide reputation for the consistently outstanding character of its film product. Now, in the beginning of its twentieth year, M-G-M, while continuing its entertainment production, has also undertaken, in its customary wholehearted manner, a war time job. The company to-day is in the vanguard of the making of war-training films, in providing skilled technicians for the U.S. Forces and in aiding the war effort in scores of ways.

It has many famous stars in uniform. And over three hundred more employees are in the Armed Forces than it had total employees when the company was founded.

Small Beginnings

In May, 1924, when the company was organised, its plant covered forty acres, had six small stages—for silent pictures, "talkies" being a mere scientific idea at that time—and employed 629 persons. To-day the studio covers 175 acres, has 31 huge sound stages, and employs a daily average of 4,750 persons. Pioneer employees recalled the celebration in 1924 of the merger of the former Metro and Louis B. Mayer companies in what was then the Goldwyn Studio, Culver City. The merger preceded shortly the legal change to Metro-Goldwyn-Mayer. Will Rogers presided and Louis B. Mayer took over the management of the new firm.

Then—and Now

The star list then included Marion Davies, Mae Murray, the late John Gilbert, Lillian Gish, the late Lon Chaney, Ramon Navarro, Antonio Moreno, Jackie Coogan and Buster Keaton. The new company's first big productions were the classics, "Ben Hur," and the "Big Parade." Other first-year pictures included "The Great Divide," "The Merry Widow," "The Temptress," which introduced Greta Garbo, and "He Who Gets Slapped." To-day the studio has more big names in the Armed Forces—fourteen—than it had on its entire list in 1924, and the present active star roster includes many big stars. The 1943 list includes such well-known players as Lucille Ball, Lionel Barrymore, Wallace Beery, Joan Crawford, Robert Donat, Irene Dunne, Judy Garland, Greer Garland, Katharine Hepburn, Laurel and Hardy, Hedy Lamarr, Charles Laughton, Myrna Loy, George Murphy, Walter Pidgeon, Eleanor Powell, William Powell, Mickey Rooney, Margaret O'Brien, Red Skelton, Ann Sothern, Robert Taylor, Spencer Tracy, Lana Turner and Robert Young. There are also 101 featured players under contract.

Academy Awards

Metro-Goldwyn-Mayer stars, directors, writers and technicians have taken nearly 40 per cent. of all awards of the Academy of Motion Picture Arts and Sciences. Winners have included such pictures as "The Broadway Melody," "Grand Hotel," "Mutiny on the Bounty," "The Great Ziegfeld," "Gone With the Wind" (David Selznick production) and "Mrs. Miniver."

Big Ones Due

The company begins its twentieth year with a long list of productions being completed or under way, such as Greer Garson and Walter Pidgeon in "Madame Curie," Irene Dunne and Alan Marshal in "White Cliffs of Dover," Robert Donat and Valerie Hobson in "Tartu" (formerly "Sabotage Agent"), which was filmed in England, Brian Donlevy and Ann Richards in "America," Spencer Tracy and Irene Dunne in "A Guy Named Joe," Robert Taylor and Susan Peters in "Song of Russia," Mickey Rooney and Judy Garland in "Girl Crazy," William Powell and Hedy Lamarr in "The Heavenly Body," Charles Laughton and Binnie Barnes in "The Man from Down Under," Ann Sothern, Margaret Sullavan and Joan Blondell in "Cry Havoc," Roddy McDowall, Donald Crisp, Dame May Whitty and Edmund Gwenn in "Lassie Come Home," Margaret O'Brien in "Little Miss Magic," Kathryn Grayson, Gene Kelly, Mary Astor, John Boles and Jose Iturbi in "As Thousands Cheer," Kay Kyser in "The Melody Man," Lucille Ball, William Gaxton and Virginia Weidler in "Best Foot Forward," Red Skelton in "Whistling in Brooklyn," Pierre Aumont, Gene Kelly, Joseph Calleia, Peter Lorre and Sir Cedric Hardwicke in "Cross of Lorraine," and Lucille Ball in "Meet the People."

And More to Come

Among the important M-G-M pictures soon to go in production are "Quo Vadis?" to be made with an all-star cast in Technicolor; "The Ziegfeld Follies"; "Dragon Seed," the dramatic story of modern-day China by Pearl Buck; "They Were Expendable," thrilling story of the escape from Bataan, starring Spencer Tracy; "Broadway Rhythm," super-musical starring George Murphy and Ginny Simms; "See Here, Private Hargrove," with Robert Walker in the title-rôle; "Honey Boy Evans," starring Mickey Rooney; "Meet Me in St. Louis," gay musical, starring Judy Garland; "The Canterville Ghost," from the famous Oscar Wilde story, starring Charles Laughton; "Mr. Co-Ed," starring Red Skelton and Esther Williams, and many others.

LOUIS B. MAYER

Additions to "America"

"America," King Vidor's Technicolor epic now in production at Metro-Goldwyn-Mayer and starring Brian Donlevy and Ann Richards, has added the following players to its cast: Horace McNally, Robert Middlemass, Howard Freeman, Roy Gordon, Erville Alderson, Harold Landon and Snub Pollard.

Old-time Variety

Pollard, pioneer screen comedian of silent days, will appear in an old-time comedy cycling act for a variety sequence, in which Fred Brady, as Brian Donlevy's son, appears in a comedy violin act.

Pollard, for years a variety and music-hall comedian in England, was a contempory of Charlie Chaplin and came to the United States in 1912 to win fame as a silent comedian, in the early one-

Robert Donat in TARTU which as SABOTAGE AGENT was made at Shepherd's Bush by M-G-M-British

Long Term Contract for Hepburn

...celers. In recent years ... has been a character actor.

Barrymore's New Contr...

Lionel Barrymore has ... signed a new long-term contract ... Metro-Goldwyn-Mayer. He is ... starting his eighteenth year with the ... He, one of the longest and most not... records in Hollywood history. Th... celebrated actor has been entertain... audiences on the stage and screen ... 50 years; he has made 62 pictures. ... his first picture was "The Barri... in 1923. "Three Men in White," the latest in the Dr. Gillespie series, will be his first picture under the new contr...

Hepburn Will Star

The first picture Kath...ne Hepburn will make under her ... long-term M-G-M contract will be "Without Love," in which she starred on B...adway. The play was written by Philip Barry, who also wrote "The Philadelphia Story." Both plays, incidentally, were written especially for Miss Hepburn, and both were produced with her as star in the theatre and now will be in pictures.

Marshall as Guest Star

Herbert Marshall, who recently signed a term contract with M-G-M, will join Bonita Granville as stellar guest personality in Mickey Rooney's latest Andy Hardy picture, "Andy Hardy's Blonde Trouble," in which Mickey will appear in his most serious romance to date in the film series. George Seitz again will direct, with the regular Hardy family members playing their usual rôles—Lewis Stone as Judge Hardy, Fay Holden as "Ma" Hardy, and Sara Haden as Aunt Milly. Others in the cast include the Wilde Twins, Lyn and Lee, Ken Luke and Jean Porter.

M-G-M Musical

Metro-Goldwyn-Mayer will make a film about the famous Harvey chain of restaurants which has played such a part in the pioneer development of the American West. Arthur Freed will produce the Technicolor operetta to be called "The Harvey Girls," which is to be one of the biggest musicals of the coming season. Its lively plot will describe the adventures of five Harvey waitresses during the early days of the Harvey system.

Smith's Crisp Recipes for Pleasing Shorts

Pete Smith, Metro-Goldwyn-Mayer prolific producer-narrator of short subjects, continues to reign supreme in his own realm. Asked for his success formula, he described it as a heaping helping of reliable information based on some vital subject—cookery or carving, aeronautics or anaesthesia—garnished with gags of raised eyebrow comedy technique.

In "The Seventh Commandment," a tech... ascribed to carelessness, Smith interweaves a plenitude of statistical information on accidents, even escorting the audience into a scientific laboratory to prove his arguments.

Then Peter proceeds to introduce his featured character, Fals... Pratt, whose carelessness causes him to fall through the balance of the pict... on a highwaxed floor, down a flight of cellar stairs in the bath-tub, etc... and why people squeal with ... when nearly kills himself ...

"Scrap Happy" is ... Smith the salvage stressing the importance ... suggesting drive and offering a sc... effort. in connection with the ... rich year

Pete is enjoying his ... recently the same stand, and on ... special last year he was ten le... silver plaqueon and presented w... he's by studio dignitaries ... producing.

WALT DISNEY'S

VICTORY THROUGH AIR POWER

IN TECHNICOLOR!

LONDON TRADE SHOW
NEW GALLERY
WEDNESDAY, SEPT. 8th, at 10.45 a.m.

UNITED ARTISTS

THE FILM ART DIRECTOR

A Designs Exhibition In Edinburgh

ART direction in the kinema was the subject of an exhibition sponsored by the Edinburgh Film Guild at the Scottish National Gallery, where there are a hundred designs on view.

Foreign art directors are necessarily on account of the war not represented, but sufficient examples of the work of half-a-dozen prominent art directors in this country are shown to interest the public, and possibly to give them their first realisation of the important part played by the art director in what is necessarily the collaborative business of film-making.

"Colonel Blimp" Sketches.

It was the brilliant colour sketches of Alfred Junge, done for the Technicolor production of "The Life and Death of Colonel Blimp" (Archers), which, according to a foreword to the catalogue by H. Forsyth Hardy, the hon. secretary of the Guild, first suggested the possibility of holding the exhibition. These include "The War Office, London," "The Waiting Room at the British Embassy, Berlin," and other London and Berlin subjects, dated 1902, and one or two subjects for the later phases of the film. The tapestry used as a background for the theme title-shots in the film, executed by the Royal School of Needlework from a design by Junge, is also shown. And there are designs by Junge, with photographs of the sets showing how fully they were realised and how considerably they influenced such films as "Good-bye, Mr. Chips" (M-G-M) and "Jew Suss," "It's Love Again," "The Guv'nor," and "Sailing Along," all Gaumont-British subjects.

The designs of Andre Andreijew and Ferdinand Bellan, who worked together for a number of years, the former drawing the original sketches and the latter filling in figures and providing other finishing touches, strike the eye by their bold and vivid qualities. They did the designs for "The Green." There are two designs for "Whom the Gods Love" (A.T.P.), with stills showing their translation into the finished sets: and two sketches for the same film are interesting, one rejected as being too ornate and the other showing a simplified treatment of the setting. Two designs for "The Dictator" (Toeplitz) are especially striking for the sweep and power of the drawing.

Contrasted Styles.

Edward Carrick's designs, carefully drawn, realistic and full of detail, are for "The Amateur Gentleman" (Criterion), "Lorna Doone" (A.T.P.), and "Jericho" (Capitol).

Duncan Macdonald Sutherland, a Glasgow artist, is represented by designs for "San Demetrio, London" (Ealing), on which he is at present working; "Pimpernel Smith" (Br. National); "Gaslight" (British National). "Thunder Rock" (Charter), and "The Night has Eyes" (A.B.P.C.). A ballroom set for "This England" (British National) is interesting as an example of the tricks of the cameraman, for the shots taken in the open, and the upper part of the ballroom is added by the Schufftan process.

"Major Barbara" Settings.

John Bryan's bold and striking drawings for "Fanny by Gaslight," "King Arthur was a Gentleman," "Millions Like Us," and "Time Flies," all Gainsborough productions; "On the Night of the Fire" (G. and S.), and "Major Barbara" (Pascal), all stand out prominently in the exhibition.

Vincent Korda's designs for "The Four Feathers," "The Thief of Baghdad," and the abandoned "I. Claudius" (London Film Productions); Lawrence Irving's for "Captain Blood" and "Moonlight Sonata" (Pall Mall); and W. C. Andrew's designs for the R.K.O. productions of "Hotel Reserve," "Escape to Danger," and "The Yellow Canary"; and "She Met Him on Sunday" (A.B.P.C.), add to the interest of the exhibition.

Co-authors Anatole de Grunwald and Terence Rattigan of ENGLISH WITHOUT TEARS chatting with director Harold French

AN ISLINGTON HOTEL SET

"Give Us the Moon"

The largest stage at Islington is now occupied with art director Maurice Carter's Hotel Eisenhower set for the Gainsborough comedy, "Give Us the Moon," in its fourth week.

Carter has chosen unostentatious luxury as his keynote with simple pillars down the centre of the foyer, a well-stocked bar in one corner, a reception desk in the charge of pretty Dorothy Bramhall in another, a fountain playing in the centre, austere wall decoration relieved by plants and flowers set round the spacious hall.

In this setting a great many scenes have to be shot, including Vic Oliver's comic impersonation of a foreign diplomat arriving to take up residence at the hotel; Frank Cellier as the irascible manager flinging out the members of the Elephant Club who proposed to live there in his absence; Kenneth Cove and Ann Wilton as a coy newly married couple, and a crowd of over a hundred milling round the reception desk. Romantic moments between Margaret Lockwood and Peter Graves will be shot next week.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

We would like to make a correction to the unit list given in last week's KINE. working on the Archers' production of "A Canterbury Tale." Arthur Junge is production designer for this film and not art director.

"Candlelight in Algeria"

GEORGE KING IN LAST WEEK

AT Teddington, George King is in the last weeks of shooting "Candlelight in Algeria." As the story draws to its climax, action in Algiers moves from the brilliant gaiety of the big villas and fashionable hotels to the narrow alleys and winding steps of the Casbah, and on again to the lonely coast beyond—towards the lonely house that was to become a world-famous rendezvous. In that house a candle had to be lit, a light in a window that was to signal safety to the men in the submarine waiting in the bay below, Eisenhower's deputy, General Mark Clark, and the British and American officers with him who were to attend the secret meeting with French patriots which preluded the North African invasion.

The lighting of that candle was delayed for 24 hours, and the film tells the story of the Englishman, James Mason, and the American girl, Carla Lehmann, accidental possessors of a dangerous clue to the plan, who become decoys to the German Armistice Commission, and who are ultimately instrumental in the success of a plot the vast significance of which even they do not fully realise.

The cast includes Raymond Lovell, Enid Stamp-Taylor, Walter Rilla, Pamela Stirling, Lena Seidl, Hella Kurty, Leslie Bradley. George King is directing for British Lion release.

BIRD EXPERTS AT DENHAM

"The Tawny Pipit"

Studio sequences at Shepherds Bush of the Two Cities-Bernard Miles production, "The Tawny Pipit," the story of English village life, included those in which we see the ornithologists leaving the A.B.O. where there has been a meeting regarding the discovery of the rare "Tawny Pipits." These bird enthusiasts are agog with excitement as they come down the wide staircase, and the scene is quite an imposing one, livened by that quiet, typical British comedy which shines through in characterisation and dialogue.

Before shooting actually commenced on the film, Mr. Hosking and Eric Cross went on ahead to locate the nest of these rare little birds, build a hide-out for the cameras and pave the way generally. It is due to the perfect combination of these two, each an expert in his own line and incomplete one without the other, that directors Bernard Miles and Charles Saunders have been able to achieve realism and a remarkable kinephotography which will be seen in these remarkable bird sequences.

Julian Huxley and James Fisher, who are supervising the ornithological matters in connection with "The Tawny Pipit," are also due to visit the Shepherds Bush Studios.

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Two Periods in English History

"HENRY V"

COLOUR and beauty still held the stage at Denham last week as the Two Cities-Laurence Olivier production, "Henry V," with Laurence Olivier starring and directing, assisted by Supervising Editor Reginald Beck.

In the Great Hall of the French King's palace the famous betrothal scene of the English King and the French Princess is being enacted. This sequence concluded, its counterpart of this era comes to life against the same background.

The colourful costumes designed and carried out by Roger Furse with Mrs. Roger Furse in charge of the wardrobe are of absorbing interest

Laurence Olivier as the King Henry of history is resplendent in tunic of scarlet velvet and gold, long white hose and pointed shoes. We see him again in the short doublet, stiff Elizabethan collar, curled wig, and shoes, gradually getting nearer to our time.

Following the custom of Shakespearean times, when youths took feminine rôles on the stage, it was intriguing to watch a slim lad being dressed for the rôle of the French Princess on the Elizabethan stage, the rôle played in the 15th century episode by Renee Ascherson. For the finale of the play, the King and his "Princess" are robed in lovely cloaks of white silk, sprayed down to an off-white to meet the requirements of Technicolor, delicately embroidered in pastel colourings. And as they sweep onstage, surrounded with all the pomp of the French and English courts and the sword of war has been sheathed on "England and Fair France," the cameras, on their huge gantry, follow in the able hands of lighting expert Bob Krasker and chief camera operator Jack Hildyard.

The huge set against which this colourful action takes place, has been constructed and designed by art directors Paul Sheriff and Carmen Dillon

SEANCE SCENE AT EALING

Francoise Rosay, the French actress, was featured in the week's shooting on Michael Balcon's problem drama, "The Half-way House," which Basil Dearden is directing at Ealing.

As a tragic mother, sorrowing for her dead airman son, Mme. Rosay appeared in a seance scene in which she tries to contact his spirit. Richard Bird, Valerie White, Alfred Drayton, Pat McGrath and Tom Walls appear in this sequence.

Esmond Knight, as a dying pianist, and Mervyn Johns, as the landlord of the ghostly inn, were also featured.

French Propaganda in Merton Park

A young French actress, Mlle. Michele, now serving with the Volontaires Francaises, feminine branch of the Fighting French, will star in a film, "Born in Britain," which depicts the work of the organisation in Britain. The hero of the film is a French paratroop.

The picture is being produced at Merton Park.

Stanelli, George Parish, chairman and managing director of British National, Pilot-Sergeant Donald Parish, Kitty McShane, Mrs. Parish and Arthur Lucan at Elstree

COST OF DOCUMENTARY PRODUCTION

An interesting comparison of the cost of producing documentary and instructional films before and during the war is given in a recent report of the Finance Committee of the Manchester Corporation.

The figures were submitted in the course of a report on a proposal to sponsor a film at Manchester. They are as follows:—

Films produced before the war: "Children at School" (28 minutes), £2,581: "Enough to Eat" (28), £1,825; "The Smoke Menace" (15), £2,000; "Manufacture of Gas" (15), £375; "Men Behind the Meters" (19), £1,540; "Housing Problem" (16), £1,262; "News by Wire" (18), £1,300; "Proof of the Pudding" (9), £900; "The Good Old Days" (21), £2,800; and "The Londoners" (23), £4,400.

Films produced during the war: "The Village that Found Itself" (35), £3,820; "Hot Evidence" (17), £1,370; "Choose Cheese" (5), £550; "Eating at Work" (11), £1,700; "Green Food for Health" (5), £550; "What's for Dinner?" (9), £550; and "It Comes from Coal" (11), £1,600.

The report states: To produce a film such as "The Londoners," which opens with an historical introduction employing actors, costumes and scenery, which was made to celebrate the L.C.C. jubilee in 1939 and which runs 23 minutes, would cost at present about £7,000 or £8,000.

Gert and Daisy in Hopeful Mood

The famous sisters, Elsie and Doris Waters, better known as Gert and Daisy, are in a most hopeful mood at Hammersmith, where Herbert Mason is piloting them through their new comedy for Butchers Film Service.

Reginald Purdell has joined the cast, and the fact that he is cast as their landlady's son gives rise to hope in their loving hearts. The man-hunt is now in full cry.

Other popular members of the supporting cast of this picture, the final title of which has not yet been decided upon, are Lesley Osmond, Gordon Edwards, Margaret Yarde, Irene Handl, Anthony Holles and Tony Quinn.

CAMERA GEMS IN ARMY FILM

The Two Cities film, "The Way Ahead," now being made at Denham, shows the gradual change-over in the life of an ordinary citizen when he becomes a soldier. Last week Carol Reed shot scenes in a canteen, and some real infantry men came along to the studio to take the part of a concert "audience."

David Niven appeared as the organiser of the concert, into which Carol Reed got exactly the right air of jollity.

Guy Green, who was trained under Ronald Neame, has won high praise for his handling of the cameras for "The Way Ahead." His work was described by his director, Carol Reed, as "sensational." He has been using smaller apertures than usual to get an added effect of stark realism. By obtaining greater depth of focus he has been able to photograph successfully the many characters and also get the desired effect of backgrounds of unadorned severity.

Newcomers Signed by the Archers

"A CANTERBURY TALE"

THE story of the Archers' new film, "A Canterbury Tale," now on location in Canterbury, tells of four people who meet for the first time in Canterbury, where they are brought by the exigencies of war. The only character who is following his normal career and life is the local J.P., around whom the plot pivots.

The cast of the film follows almost the same pattern. Eric Portman, who plays the J.P., is the only main character who has appeared upon the screen before.

Sheila Sim, the 21-year-old feminine lead, makes her screen debut as a London girl who leaves her job in a departmental store in order to work on the land. Sheila has just been on tour in "This Happy Breed" and John Gielgud's production of "Nursery Slopes," but this is the first time she has acted before a camera. Dennis Price, also new to films, takes the part of a British Tommy, whose attitude to life is entirely realistic. Dennis himself was invalided out of the Army in 1940, since when he has been on tour with Noel Coward productions, and has been playing in "Blithe Spirit" in London for the last year.

The fourth modern pilgrim in "A Canterbury Tale" is Sergeant John Sweet, of the U.S. Army, the first member of the American Forces to appear in a British film. He is new both to the screen and the stage, although he has appeared recently in the American Forces production of "The Eve of St. Mark's," at the Scala Theatre, London. In the film Sergeant Sweet is an American soldier who learns to like and understand more than a little the country that his "Gran'maw" left when she was a little girl.

Death of Edinburgh Actor

George Summers (52), well known as a Scottish Community Drama actor, who took part in a number of notable films, has died in Edinburgh. He was chosen by Michael Powell for the part of the skipper in "The Edge of the World," and he was also a skipper in "Spy in Black."

Two Cities Unusual Shorts

Jill Craigie, wife of the author-film director, Jeffrey Dell, has completed her script for a novel short film entitled "Out of Chaos," which she is now directing for Two Cities Films as a gesture to contemporary art.

The idea for the film came from Miss Craigie, who, in collaboration with her husband, wrote the script of "The Flemish Farm." It will be the first attempt to reproduce British contemporary painting on the screen, and will attempt to express the artist's point of view and in particular how he conceives the inspiration for his subject before putting it on canvas, and it is also hoped the film will stimulate public interest in painting.

Sir Kenneth Clark, Director of the National Gallery, will appear in this subject, and such leading war artists as Major Sir Muirhead Bone, Graham Sutherland, Henry Moore, Paul Nash, Stanley Spencer and John Rotherstein, director of the Tate Gallery, will co-operate. The film will also show the activities of the Civil Defence Artists' Exhibition, the Firemen's Exhibition, C.E.M.A., and others.

Shooting started this week with exteriors at the Cowley Dump, and Paul Nash will show how he arrived at his conception of "Totes Meer." Pennington Richards is cameraman. Later the unit will leave for the Clyde to reproduce the artist's (Stanley Spenser) angle on the sea and ships. Other shots to follow will take the unit on a mine-layer, in the tin mines, and in the Tube shelters.

Ealing Sporting Note

On Sunday, Ealing Studios cricket team turned out against a team of Home Guard. After winning the toss and putting their opponents in to bat, Ealing dismissed their opponents very lightly for 24 runs (which included 8 byes). Bluey Hill put in some very fine bowling. Going in shortly after 3 o'clock, Ealing found run-getting very easy against some erratic bowling, and after the opening bats had put on 35, the skipper, Harry Watt, and Hill set about the bowling in good style and were not separated until the score had reached 120. The game resulted in an innings win for Ealing Studios.

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SEA RESCUE THRILLS AND RISKS

DIRECTOR CHARLES CRICHTON and the rest of the unit making Michael Balcon's film of the air sea rescue, "For Those in Peril," returned to Ealing this week from the South Coast location where they have been working in conjunction with the R.A.F. and naval authorities. After discussions with Balcon the unit left again for a port in the North of England where more sea shots will be taken, again in collaboration with the Service authorities.

Studio shots on the film are scheduled to begin in two weeks' time at Ealing when "San Demetrio, London" comes off the floor.

In a first-hand report of the work carried out off the South Coast. Crichton describes many of the difficulties encountered by the unit. Not least of them was that, owing to rough seas, the cameras on more than one occasion became waterlogged. Owing to the exposed decks and precarious footholds, he pointed out, filming on rescue launches presents greater difficulties than on other types of vessels. The cameras required to be lashed into position, and even this by no means guaranteed their safety.

Shots taken on the film this week included close-ups of a minefield and some stirring action scenes of an enemy boat being shelled.

A mammoth post card signed by all M-G-M stars is to be disposed of at the "All-star" ball at Grosvenor House,. Here is Judy Garland adding her signature.

ENGINE-ROOM SEQUENCE IN "SAN DEMETRIO"

Further shots in the engine-room of the tanker occupied the first part of the current week's filming on Michael Balcon's Merchant Navy production, "San Demetrio, London," which Charles Frend is directing.

On Wednesday action switched to one of the cabins in which Mervyn Johns, as the tanker's "greaser," Boyle, is dying from injuries. Walter Fitzgerald, as Chief-Engineer Pollard, and Ralph Michael, as Second-Officer Hawkins, are beside him. In a poignant scene with Gordon Jackson as Jamieson, his nephew, the film portrays the last moments of Boyle, whose one thought is for his wife and for the stockings he bought for her in America.

All-Star Ball

Screen, stage and Radio stars are to attend the All-Star Ball presented by Martin J. Curley at Grosvenor House on September 10 in aid of the Red Cross and St. John Fund.

Victor Silvester's Ambassador's and Billy Durrant's orchestras will be in attendance and a first-class cabaret will include "The Flying Yanks" and other front-rank entertainers. Tickets, 30s. each.

"SHIPBUILDERS" HELD UP BY WEATHER

WEATHER has been holding up the British National "The Shipbuilders" unit in Glasgow, but, with most of the company already back at Elstree the remainder are expected to return this week. At the National Studios Oswald Mitchell has been directing the concert hall scenes for "Old Mother Riley Overseas," with Stanelli conducting the London Symphony Orchestra playing the Beethoven "Emperor" Concerto. A crowd of nearly 200 were engaged for three days on this particular sequence which is set in Portugal. Kitty McShane, Ferdy Meyer and Anthony Holles have been appearing with Arthur Lucan in this sequence. This week scenes in the Portuguese wine cellar and on the promenade café are being filmed.

Elizabeth and Leslie Hiscott have now completed exteriors on their new British National feature which goes into production at National later in the year, and Fred Zelnik with Maclean Rogers directing, are ready to follow the "Mother Riley" with a musical called "Heaven Around the Corner," starring Leni Lynn, British National's new singing discovery.

Pilot Officer "Skeets" Kelly, cameraman with the R.A.F. Film Unit has been reported missing from the Nuremburg raid. He was formerly cameraman with British National and Rock Studios

"Captains Courageous"

Just as the captain puts in for a refit at the end of a long and difficult voyage so the wise exhibitor will make his plans for re-equipping after the havoc of this war is over, until then . . . .

Photograph courtesy of M.G.M.

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The Observation Window

Generating Current

A QUERY FROM PIONEER DAYS

Conversion of Oil-Heating Plant

AN interesting point arose the other day in a conversation in the far west of Britain regarding the generation of current by the old steam engine of pioneer days and by the modern oil engine. One party to the talk was a member of a family which was screening pictures at a time when the fairground was the habitat of films rather than the picture house as we have come to know it later.

THE pioneer's memory was of a portable steam engine boasting the name of H.M.S. Powerful rated at 6 h.p., running belt from engine to dynamo and developing 72 volts 200 amps. Later a steam tractor's engine was employed to draw the biggest of the vans from town to town and to generate current for the show. This, also, he says, was rated at 6 h.p., belt-driven from flywheel to dynamo, the output being 110 volts 300 amps.

AS the other party to the conversation, a sound engineer, refused to accept the implication that a 6 h.p. steam engine of that time developed as much energy as a 40 h.p. crude oil engine does today. The KINE. was approached to form a judgment.

I PASSED the query to my colleague, R. H. Cricks, feeling it was far beyond my ability to solve, and he replies as follows: "The answer to the problem is that, whatever may have been the manufacturers' ratings of the two steam-engines, they were actually producing many times the horse-power mentioned.

"A SUPPLY of 72 volt 200 amps. equals 14,400 watts. A supply of 110 volts 300 amps. equals 33,000 watts. 1 h.p. equals 746 watts. Therefore, without allowing for any conversion losses or inefficiency of plant, in the former case the generator was actually producing 19.3 h.p., and in the second case 44.2 h.p. These figures must be at least doubled to arrive at the b.h.p. of the engines.

"A PROBABLE solution is that the peak current was required for only a brief period (40 ft. of film would run for only 40 seconds), under which conditions a steam engine is naturally capable of an output many times its rated power. The present 40 h.p. crude-oil engine will be actually generating at the most 20 h.p. of electricity, equal to 15 kw." Whether this answer will appease the controversalists or cause the men of Harlech to fly to the hills in defence of H.M.S. Powerful, I fear to hazard.

TELESCOPING a paragraph in these notes last week in order to make the most of space, I misstated some facts regarding Vincent Beecham and his London theatres, so that it appeared (1) that the Boltons, Kensington, is open, whereas it is temporarily closed, and (2) that the reference at the foot of column 1 of the notes applied to the Boltons instead of the Everyman Theatre, Hampstead. So will readers please note.

OIL as a heating medium has never been so widely used in kinemas as at one time seemed probable: consequently the Ministry of Fuel's decision that oil cannot be used for central heating from now on will not cause so great a difference as one might anticipate. The main difficulties are (1) room for coke storage, and (2) the conversion of present heating plant to use coke or gas, and (3) the extra man-power needed where coke is used.

J. BENSON.

POOL CARBONS

CARBON ARC LAMPS FOR 16-mm. PROJECTORS

Developments in the States

THE increased use of 16-mm. film has caused American manufacturers of equipment to develop a carbon-arc projector for this gauge of film. By use of the carbon arc instead of the incandescent lamp it is possible to screen sub-standard films to audiences of several hundred.

The *Journal of the Society of Motion Picture Engineers*, in its July issue, describes the features of a successful lamp and the carbons to be employed.

Special Carbons

The projection lamp developed for 16-mm. projectors is a direct-current lamp operated through a rectifier from a 110-volt single-phase A.C. supply, with a current demand of less than 15 amperes from the supply line. The 6-mm. × 8-in. positive carbon and 5.6-mm. × 6-in. negative are designed to operate at 30 amperes D.C. with 28 volts across the arc. The burning life of this trim is approximately one hour, ample for the projection of a 2,000-ft. 16-mm. reel at sound speed of 24 frames per second.

The composition of the positive carbon core is somewhat different from that of high-intensity positives used for 35-mm. projection, increasing the proportion of light emission at longer wavelengths. This modification is made to adapt the colour-quality of the light to colour film processed for projection by incandescent light, which is customary in the production of 16-mm. colour film. Colour-temperature of the screen light is approximately 4450 deg. K., giving excellent colour reproduction.

The lamp mirror is designed to focus the arc crater image at the film aperture with a magnification of $4\frac{1}{2}:1$ which effectively covers the aperture. The beam divergence is sufficient to fill the 2-in. $f/1.6$ lens extensively for 16-mm. projection.

Screen Lumens

This high-intensity arc lamp, operated with a 2-in. $f/1.6$ lens but without shutter, film, or heat filter, projects 2,300 lumens to the screen. A representative figure for shutter transmission on commercial types of 16-mm. projectors is 60 per cent. and 80 per cent. is a representative transmission factor for the type of heat filter used on 16-mm. carbon arc projectors. The screen light available with an $f/1.6$ lens shutter running and filter in place, is therefore about 1,100 lumens. This is obtained with 80 per cent. side-to-centre distribution of screen brightness, which is about the optimum of good projection practice.

The corresponding screen illumination with other lenses, calculated on the basis of relative f values, is about 700 lumens with an $f/2.0$ lens and, with an $f/2.8$ lens, about 360 lumens. Some projectors have no heat filter, but use a rear shutter, or blower, or a combination of the two, to maintain low film temperature. With this construction somewhat greater screen illumination may be expected, other factors being equal.

Lenses Available

Lenses listed as available on carbon arc, 16-mm. projectors range from $\frac{3}{4}$ in. to 4 in. in focal length. The sizes usually supplied as standard equipment are 2-in. $f/1.6$ and 3-in. $f/2.0$.

The use of a projection lens with focal length greater than the 2-in. or 3-in. lens usually supplied with the 16-mm. projectors is seldom necessary, although it may occasionally be advantageous in locations where seating arrangement, shape of room, permanent projection booth, or other condition necessitates a long throw from projector to screen. Increase in length of throw with a given lens increases the width of the screen image proportionately and may result in a larger image than is desirable. Furthermore, the screen brightness is decreased in inverse proportion to the change in area of screen image.

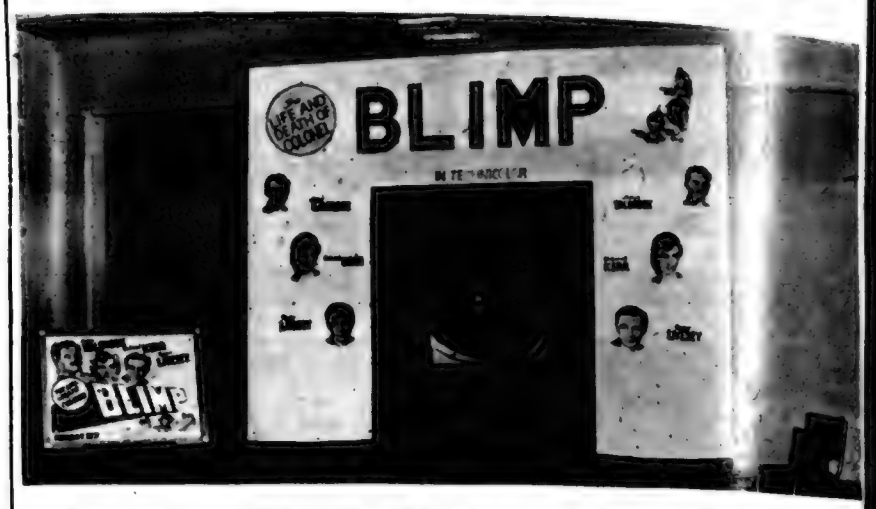
Continued on page 62

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine" Company of Showmen

WE were aware that many of our showmen readers make a practice of keeping back issues of the "Kine." and particularly of the Showmanship pages, to help them with their work, but the other day we were privileged to see a particularly neat and painstaking "cuttings book," compiled by a reader, in which he had pasted those illustrations and reports of "stunts" from the Showmanship Section which appealed to him as likely to be of most use in the future. By selecting these carefully he had eliminated the material of less merit and thus saved himself time when, later, he sought something outstanding to put over a programme. A file of old copies of the "Kine." is good : a selected collection of clippings may be even better.



Eye-arresting display contrived by Manager C. R. Miller at the Odeon, Scarborough, to boost his screening of COLONEL BLIMP (G.F.D.).

Clean and Simple, but Bold

MANAGER C. E. MILLER'S conception for the exploitation of "Colonel Blimp" at the Odeon, Scarborough, was a very simple but bold and effective display.

To be in keeping with so important a film, with footage and story on the large size, the display was made of imposing proportions too, measuring approximately 11½ ft. by 10 ft., with the "Blimp" lettering 18 in. high.

What the illustration does not show is that the built-up display arch stands in front of an existing wall mirror, which was put to good use for announcing screening times. To throw this into relief, red, white and blue draperies were used, with noticeable effect.

Mr. Miller feels that he and his staff have achieved publicity with a punch.

Moscow in Muswell Hill

ENDEAVOURS by the Hornsey Borough Council to cement friendship between this country and the Soviet Union enabled manager A. Higham Cowan to secure civic support and at the same time to promote the council's aims when he showed the Warner feature, "Mission to Moscow," at the Muswell Hill Ritz (A.B.C.) recently.

The vestibule was decorated with lines of gaily coloured flags, and a bookstall covered with publications relating to Russia was set up facing the main-entrance doors, while upstairs in the circle lounge Mr. Cowan made a fine display of photographs illustrating Russian culture and activities—drama, handicrafts, folk dancing, art, etc. On Monday evening the Mayor of Hornsey (Ald. H. G. L. Williams, J.P.) visited the theatre and, after inspecting a guard of honour of Sea Cadets, went on to the stage and explained to the audience how the borough had decided to adopt the town of Vladimir, some 120 miles from Moscow, and planned to send there a souvenir book describing the history and activities of Hornsey and containing the signatures of as many as possible of its representative citizens. He invited all interested to add their signatures to this production, and also appealed for funds with which to endow a Hornsey ward in a new hospital to be built in the Russian town after the war. The Mayor's address, delivered from a stage bathed in red light, was received with applause, and formed an admirable introduction to the film.

For Sick Children

MANAGER J. BANKS DALE, of the Rex, Bedminster, Bristol, devised and carried out a scheme in connection with "Yankee Doodle Dandy" (Warner) which, besides publicising the film, brought pleasure to a number of sick children and also helped the local hospitals.

During his preliminary publicity campaign Mr. Dale organised a "Yankee Doodle Dandy" Club, inviting patrons and residents in the district to become members by bringing a toy or some other gift, or by making a money donation. The toys were for the sick kiddies in the Bristol Royal Infirmary, while the money went to the Bristol Hospitals Fund.

Mr. Dale and his staff worked hard recruiting members, in which they had the assistance of a group of ladies in the neighbourhood, who acted as club officers. As a result of their efforts both cash and toys began to roll in; the toys were, of course, mostly those which their previous owners had outgrown, but they were all in excellent condition. The cash collected amounted to £17.

On the Thursday evening before the play date the lady officers of the club, attired in fancy costumes, conveyed the toys and cash, together with some baskets of fruit and chocolates which had come in as last-minute donations, to the Royal Infirmary. The number of toys can be judged by the fact that six taxi-cabs were necessary.

At the Infirmary the cash was handed over to John Dodd, secretary of the Bristol Hospitals Fund, by Councillor A. L. Duggan, on behalf of the Rex "Yankee Doodle Dandy" Club, after which the party went into the children's ward, where the boxes were unpacked and the toys distributed amongst the kiddies, who were delighted both with the gifts and the visit of so many gaily attired ladies.

In thanking the members of the club Mr. Dodd said looking round the ward that evening with the many toys and the bright costumes it seemed to him like Christmas Eve.

The Colonel and the Friars

GOOD fortune and good showmanship usually go together, but R. C. Overs, by his excellence in exploitation, invariably compels the combination.

This was the case when "Colonel Blimp" was shown at the Friars, Canterbury, and his weeks of concentration, hard work and outstandingly artistic display brought equally outstanding results.

Part of his good fortune was the personal appearance of Michael Powell and Roger Livesey.

R. C. Overs, in introducing Michael Powell and Roger Livesey to the audience, said that "Colonel Blimp" was the greatest British film ever made. He was very proud to have the privilege of presenting not only the film itself but also the man who made it and the star who appeared in it.

Roger Livesey thanked Mr. Powell for believing in him, and expressed his dislike of "personals," and the director himself said that Livesey's portrayal of Colonel Blimp was the finest character study he had ever seen.

Lost in the Camera

IT is so unfortunate that the photographer employed by manager C. B. P. Crisp, to take his front of the house display at the Ritz, Barrow-in-Furness, did not confine his work to the display instead of trying to include the whole of the corner building, for it fails utterly when reduced to our size of illustration to do justice to the good job done by Mr. Crisp.

Arranged under the canopy and over the front doors were large-size portraits of the stars on linen banners, together with another outsize banner announcing the screening of "Cargo of Innocents." The doors themselves had been made attractive by being pasted over cut-outs from our coloured pages and renter material.

We quite believe him when he says "It attracted a great deal of attention."

"Monty's" Portrait

PART of the exploitation used by Mr. Tom Fyall, manager of the Regent Cinema, Rhyl (North Wales) in connection with the showing of "Desert Victory" comprised a large life-size painting of General Sir Bernard Montgomery. When "Desert Victory" finished its triumphant run at the Kinema, Mr. Fyall despatched the portrait to Lady Montgomery—"Monty's" mother—at her home in New Park, Moville, County Donegal.

He has received a grateful acknowledgment from Lady Montgomery thanking him for "the wonderful painting of my son." Her letter concluded "Thank you very much for your thoughtful gift. I shall always appreciate ..."

"Come Early ... d ..."

SEEN on the stairs of a suburban Odeon recently. It was a wall notice headed "Odeon Hints," and read:

"If you come ... ew.
Our pictures ... ker
Some tired war ... you."
Will give than...

There's nothing like a ... for getting a message over, and although this verse may not be in ... poetry, it certainly has an appe... which ought to fix the idea in the head... all who read it.

Two prize winners in the successful musical competition arranged by G. H. Barker in connection with his campaign for YANKEE DOODLE DANDY (Warner).

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Artistic foyer display by R. C. Overs at the Friars, Canterbury, for G.F.D.'s LIFE AND DEATH OF COL. BLIMP

Now They Know

WHEN the Regal, Exmouth, screened "The Gentle Sex," a numerous contingent of the A.T.S. were guests of the management. The gesture was highly appreciated, and the opportunity of seeing themselves "going through the mill" and "in action" gave the girls a pleasurable thrill. The picture gave an acceptable introduction to those about to join the Service. As one of them put it, "Now I know exactly what to expect!"

Boosting "Blimp"

BY having a stage show every night and securing two civic visits during the week he was showing "The Life and Death of Colonel Blimp" (G.F.D.), manager W. A. Benn whipped up so much enthusiasm that he beat the house record for business at the Lewisham Gaumont. The week opened with an official visit by the Mayor (Alderman H. E. Brown, J.P.) and Mayoress of Lewisham, and heads of the various borough services. On the stage was the band of the local A.T.C. squadron—their first public appearance—in a colourful and melodic interlude, as an introduction to the picture. On Tuesday the presentation was provided by Gwyneth Pearce and her Ladies' Dance Orchestra. Wednesday and Friday evenings found the Greenwich A.T.C. Band behind the footlights, with the Lewisham lads back on Thursday.

Friday was also honoured by the presence of the Mayor of Greenwich (Alderman Mrs. Kennedy, J.P.), accompanied by Councillor Westmacott and other councillors and officials of the riverside borough, and the week's events concluded with a Saturday visit by the famous "Skyrockets," the R.A.F. broadcasting band. The A.T.C. contingents marched through the streets to the theatre, thereby creating additional local interest, and on Monday and Friday the visiting ladies were presented with bouquets by Mrs. M. Rogers, the hall's Chief of staff. Both bands were under the direction of Warrant Officer A. E. Lester, A.T.C., late R.A.F. The theatre frontage was brightly decorated with flags and lines of bunting, which gave it a carnival air. Mr. Benn was delighted with the results of his efforts to put over this film, and insists that much of the success of the scheme was due to the unstinted assistance of his staff, who worked like Trojans throughout the week.

Clever Display Work

THERE is always something interesting to look at in the foyer of the Mile End Odeon, for, in addition to professionally prepared publicity displays, manager H. Freight adds specimens of his own clever workmanship. When I dropped in recently there were three radio displays on the stairs, one dealing with the Paramount feature "China," the other two with G.F.D.'s "Life and Death of Colonel Blimp." The former consisted of a photo-head of Alan Ladd superimposed on a colourful oriental scene of a junk anchored beside a river bank with a mountainous vista behind. The "Blimp" displays consisted firstly of a panel containing portraits of the three stars around an enlarged representation of the Victoria Cross, on which was traced an outline impression of the old warrior in his final years; and, secondly, of an easel board containing display pages from the pages of the KINE. artistically arranged at varying angles.

Elsewhere Mr. Freight had a really admirable piece of advance publicity for "Forever and a Day" (RKO-Radio). He had cut out the title of the film from a back number of this paper and stuck the letters on plywood so that they appeared solid. These were then mounted on a piece of weathered oak "borrowed" from somewhere in the theatre. Beneath this fine heading was a scroll giving the names of some of the principal players, with the addition of "and 70 more Hollywood stars" underneath to whet the public appetite. On the right was a cut-out section of the ordnance map of Britain on the centre of which was placed the framed portrait of the old Admiral as it appeared in our advertisement pages. To give it solidity Mr. Freight had carefully mounted the picture and rococo frame on plywood, then cut out the two separately and replaced the picture in the frame behind a sheet of glass, just as if it were an actual painting hung for display. The materials and methods adopted in constructing this effort were simple, yet the final effect was outstanding.

Attractive arrangement of material by W. J. Joy at the Ritz, Gateshecd, for his exploitation of TO-MORROW WE LIVE (British Lion)

Something for Nothing

AN effective foyer display was arranged at the Ritz Kinema, Gateshead, for "To-morrow We Live" (British Lion) by W. J. Joy, manager.

French records were played on the non-sync. the week prior to showing, shop tie-ups were arranged, which brought prominence to the screening, and because of the assistance so generously afforded the cost of the whole set-out was *nil*.

Fine Cargo

THE vestibule display contrived by Manager F. C. Harper, of the Putney Regal (A.B.C.) for "Cargo of Innocents" (M-G-M), was simple but striking. The circle at this hall is reached by means of side stairs which turn inwards to a central landing over the stalls entrance, and this landing has always struck Mr. Harper as resembling the bridge of a ship. What more natural, therefore, than that he should decide to camouflage it as one? Remembering a fine street display erected for Warship Week by the council in Walham Green when he was managing the Regal there, Mr. Harper contacted the authorities and obtained the free loan of three "naval guns" (actually faked rolls of lino!), which had formed part of the model ship. With a couple of strips of canvas suitably painted he turned the overhead balustrade into a veritable

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Laughton, Donlevy and Taylor behind the "dodgers" as if leaning on the rail of the bridge peering out to sea. This set was put up about a month before the film was shown and excited tremendous interest as it dominated the whole vestibule and could not be missed by anyone entering (or even passing) the theatre.

Press-entation

THERE are many managers who firmly believe that the verdict of lay Press critics on the films they are about to show will fill or empty the hall; some of them take advantage of this when the reviews are favourable by quoting the encomiums in the hope that the public will remember and flock in. F. W. Salter adopted this device recently at the Palmadium, Palmers Green, as an inducement to the locals to see "Strange Interlude" (20th-Fox). He clipped a eulogistic notice from the Press, stuck it on a large piece of blue paper, got an artist to write "The *Sunday Times* says . . ." at the top and put it in a glazed frame which he placed on an easel at the front of the house. This stopped most people, who stayed to read the report, and grew interested.

SAVE YOUR WASTE PAPER!

Simple but highly attractive display which delighted the ladies and their juveniles. Arranged for CARGO OF INNOCENTS (M-G-M) by John Charlton at the Odeon, Barnet

PROJECTION 16-mm. FILM

Continued from page 59

Increase of focal length of lens, on the other hand, allows the throw to be increased in proportion to the change in focal length, without changing the size of the screen image. However, if the lens of greater focal length is also lower in speed (*f*/ value), less light will be thrown on the screen. Should the resulting screen brightness be below the recommended level it is usually preferable to seek some means of locating the projector closer to the screen to permit use of the standard projection lens.

The normal optical speed of the 16-mm. carbon arc projection lamp being *f*/1.6, little is gained by using a projection lens of less than 2 in. focal length in order to obtain higher lens speed and more light on the screen. Some increase in optical speed of the lamp can be obtained, to make effective higher lens speed, by decreasing the distance from mirror to aperture and increasing that from mirror to arc. However, the principal occasion for using a lens of less than 2 in. focal length is where the projector must be located relatively close to the screen and a projected light-beam of wide angle is needed to obtain the desired width of screen image.

S.M.P.E. Recommendations

The S.M.P.E. Committee on Non-Theatrical Equipment has recommended certain procedures and conditions to be observed in the presentation of 16-mm. motion picture film to provide a picture that can be viewed to good advantage by everyone present. Among the recommendations made are the following:—

(1) Distance of farthest spectator from screen should not exceed six times the width of screen image.

(2) Distance of nearest spectator from screen should not be less than twice the width of screen image.

(3) Viewing-angle of no spectator should be greater than 30 degrees.

(4) Optimum screen brightness, 10 foot-lamberts measured with shutter running but without film.

(5) Limits of screen brightness, not more than 20 foot-lamberts or less than 5 foot-lamberts, measured as above.

(6) Colour-temperature of the light delivered to the screen to be in the range from 3,000 deg. to 4,700 deg. K.

(7) The use of matte type of screen "in all cases where a projector of adequate illuminating power can be obtained."

The report further points out that a 2-inch *f*/1.6 lens fills the screen at a distance equal to 5¼ times the screen width.

REOPENING

ACCORDING to a bronze panel let into the wall of the vestibule, the King's Hall, Lewisham, recently reopened after having been closed since the early days of the war. The building was first opened to the public in December, 1912, by the wife of its builder, the late J. T. Hallinan, and thus it was one of the early enterprises by a pioneer of the Trade in London. An enemy "visiting card" caused some damage to the fabric during the Blitz, but this has been patched up and the place given such decorative treatment as is possible under war time conditions, including the installation of a new Bulman Jupiter screen. Fortunately, the projection and sound apparatus (Ernemann projectors with Kalee Vulcan arcs and W.E. sound) were undamaged. The new manager is **C. Newell**, who comes from the Lee Green Savoy, where he has been in charge since that hall was reopened three years ago. Previously, he was at the Mile End Vogue—another war casualty.

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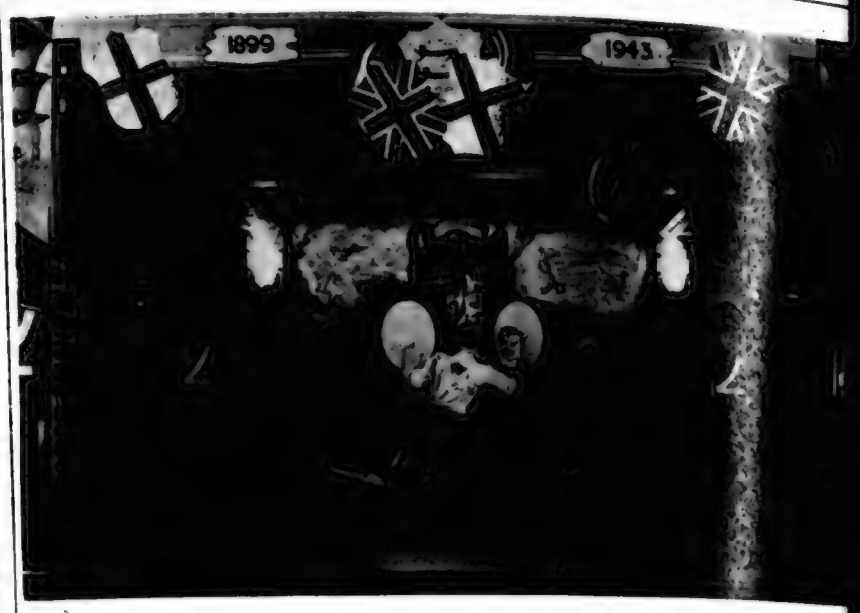


Part of the display at the Brixton Astoria described in last week's issue. Designed and dressed out by Asst. Manager Claude Harold.

OUR ROAMING REPRESENTATIVE says:—

The Neglected Sex

AM I wrong in thinking that only one of the major circuits has made any serious attempt to employ manageresses? If that is a fact, I wonder why it should be. Glamour has long been recognised by exhibitors as a sound public attraction and means of coining money, so if glamour on the screen is remunerative, why not glamour (plus the requisite common-sense and practical experience) on the front of the house? Those manageresses I have met prove that a woman can run a theatre as well as most men—better than some, in fact. But apparently some of our magnates think that even a mediocre man is better than any woman. One can only doubt the wisdom of this conclusion.

A Lost Opportunity

THERE is in a busy road I frequently traverse a large theatre formerly operated by one of the major circuits and now dark for many months. I notice the progressive deterioration of this unhappy edifice and cannot help wondering why the company (which presumably still owns it) has not before now begun to use it as a free advertising site for their next nearest hall—not many hundred yards away. A large sign reading: "For best entertainment visit your nearest Utilitas Theatre ⇒" would probably help to increase business at the sister house still open. Anyway, it's an idea, and would mitigate the neglected appearance of the closed premises.

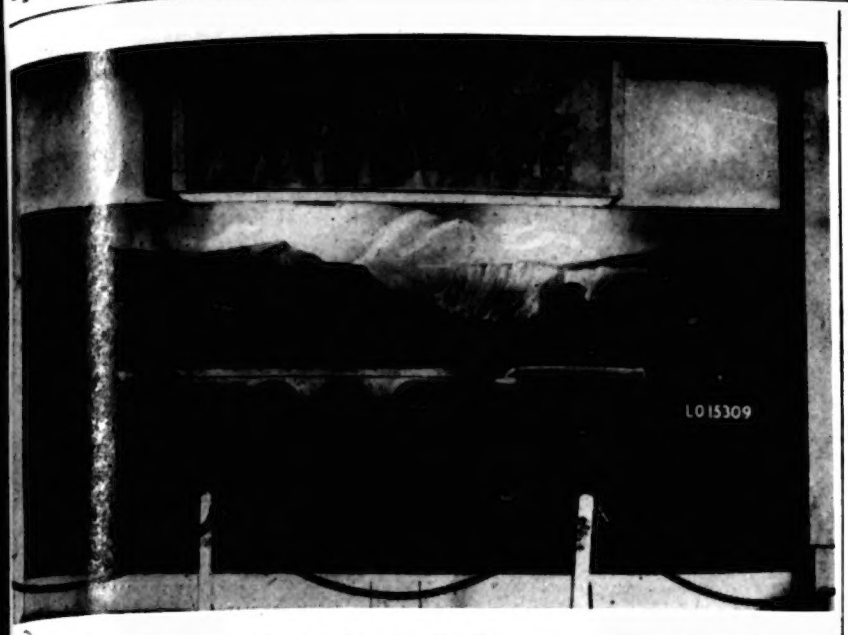
Ealing-by-the-Sea

EALING is relatively a long way from salt water, yet it now has a Sea Cadet Corps, formed less than a year ago, and the showing of "Cargo of Innocents" (M-G-M) gave A. E. Foster, of the Forum (A.B.C.), a chance to help them gather much-needed funds for training equipment. He had an interesting display at one end of his wide vestibule of model ships, including large ones of Nelson's famous *Victory* and the *Rodney*, and smaller scale replicas of craft of all types. There was a large picture of H.M.S. *Partridge*, the destroyer for which Ealing subscribed, which was sunk and is to be replaced, as well as a commemorative plaque of the same ship presented to the borough by the Admiralty; ship's lanterns, flags and bunting. Cadets took a collection in the foyer, and during the run of the picture they performed a daily prolog in which a party carried out t ceremony of saluting the flag, a danced a hornpipe to the accompanime of Alec Taylor at the organ.

This exploitation of a suitable pictu was but one of a series of such ca paigns carried out by Mr. Foster, w before entering the film Trade, w engaged in publicity. When he h "The Bells Go Down" (U.A.), instance, he was able to arrange wonderful lobby display of fire-fighti equipment, thanks to the ready operation of the N.F.S., whose band 28 performers provided a stage interlu A collection for the Fire Service Bene lent Fund realised £182—the seco highest in the London area

To Arms!

SOME months ago a twilight ban made off with some of the cash the Muswell Hill Odeon. Had returned for a second instalment a we or two ago he would have had hottest of receptions, for mana Norman Hope-Bell ran a recruiting ca paign for the local detachment of Army Cadet Force, and throughout week there was a fascinating display lethal weapons on a table in the foy with youths in khaki on duty to prev kleptomaniacs walking off with Mi bombs and Sten guns, and to ans the questions fired at them by strea of interested patrons. Companies of lads paraded the district, marching the theatre nightly to take part in short, impressive stage presentati and on the Saturday passing a saluti base outside the hall, where Col. S. Short, their battalion commander, t the salute. Other distinguished offic attended during the week and the ev was also graced by the support of Mayor of Hornsey. stage sh which was limited to minutes, Mr. Hope-Bell's request opened wit trumpeter sounding a from the s after which the tabs parted to disc a squad drawn up. After performing few evolutions of drill, they were ca to attention while an officer made short recruiting speech. Then the t closed and the bugler sounded anot call. There was not a superfluous mo ment or a dull moment in Mr. Hope-B unostentatiously linked his effort w the forthcoming " ing of "Colonel Blimp " (G.F.D.) ensuring that large adverts. of film were on show in the vestibule n the display of weapon



Brilliant and artistic dosplay by Douglas W. Rattee at the Ritz, Nottingham, for THE GENTLE SEX (G.F.D.)

A Gypsy Musical Interlude of Merit

A FEW weeks ago Cyril Busfield told me he had a new interlude in preparation which he thought would be novel in type and interest me, so on Thursday evening I called in at the G.-B., Hammersmith, to hear it. Manager Barry had to deal with a capacity house which was, of course, a good test of the interlude's entertainment value. The big four-manual Compton organ was equal to all demands made to carry tonally to all parts of this 3,400-seated kinema.

CYRIL BUSFIELD

The interlude was titled "Romany Rhythm" and consisted exclusively of pure gypsy music, dramatic, light and gay in contrasted numbers, which were all melodic and interesting. Time was about 12 minutes, which, to my idea, is just long enough for the organist to tell his musical story and short enough to leave the public "inclined for more." Slide matter was well written and illustrated. Ketèlby's "Chal Romano" created the gypsy musical atmosphere by its various moods and fancies, while Ellington's "Caravan" was popular enough to cause the big house to hum the melody quietly. "Where My Caravan Has Rested" was a natural sequel, and the lilting valse, "Gipsy Moon," led up to a dramatic contrast in an organ adaptation of the Monti Czardas No. 1, in which the organist being both fiddler and accompanist did not let the fiddler win in the "presto" but finished in a dead heat. Following this, we had excerpts from the "Liszt" Rhapsody No. 2. The cuts were skilfully camouflaged and organ registration carefully arranged, which brought us to the final number, "Play to Me Gypsy," in which the audience joined in the refrain. Reception cordial and hearty, another proof that "worth while" music is always appreciated, especially as in this case musicianship and legitimate showmanship were combined in its presentation.

A. W. O.

RELEASES FOR SEPTEMBER 27

Compiled by A. W. OWEN

"WATCH ON THE RHINE" (Warner)

CERT. U. Length 10,058 ft. Reg. No. F.6294. Reviewed in KINE. August 19, 1943.

STARS.—Bette Davis, Paul Lukas, Geraldine Fitzgerald.

ATMOSPHERE.—Political drama, adapted from the New York and London stage successes. A poignant tale of Nazi intimidation in an American home.

ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff, Op. 3, No. 2 (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Columbia D.X.87 by Sir Henry J. Wood and Symphony Orchestra.

"THE GOOD FELLOWS" (Paramount)

CERT. U. Length 6,332 ft. Reg. No. F.—. Reviewed in KINE. July 29, 1943.

STARS.—Cecil Kellaway, Helen Walker.

ATMOSPHERE.—Domestic comedy, adapted from a Broadway stage success, the irrationalities of a very much married man who insists on putting his Lodge work before his family and business duties.

ORGAN.—"Chorus, Gentlemen!" song (Hawkes), with adaptation from the vocal-piano copy and synchronisation with non-sync. recording detailed below.

NON-SYNC.—As organ, recorded on Columbia D.B.1564 by Harold Williams and male chorus.

"FIESTA" (United Artists)

CERT. U. Length, 3,993 ft. Reg. No. F.6266. Reviewed in KINE, April 1, 1943.

STARS.—Ann Ayars, George Negrete.

ATMOSPHERE.—South American musical concerning a conceited film star who returns home to win a wealthy bride but is outwitted (Technicolor).

ORGAN.—"Mexican Serenade" (Keith Prowse), with adaptation from the piano-vocal copy.

NON-SYNC.—As organ, recorded on Parlophone R.2680 by the Frederic Hippmann Orchestra.

"THE CRIME SMASHER" (Pathé)

CERT. A. Length 5,525 ft. Reg. No. F.6518. Reviewed in KINE. July 15, 1943.

STARS.—Edgar Kennedy, Richard Cromwell.

ATMOSPHERE.—Romantic crime comedy-melodrama, the misadventures of an amateur criminologist.

ORGAN.—"Tragicomica," Incidental, J. Fresco (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C. 1119 by the International Radio orchestra.

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DEATH OF CHARLES WILLIS

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Many kinema organists have lost a loyal colleague and an experienced brother organist by the death of Charles Willis on August 14. He was cremated on August 19 at the Enfield Crematorium, when the directors of the Odeon Company and the staff of the Odeon, Northfields, sent wreaths expressing their sympathy and respect for his services as assistant manager and organist of this kinema up till his last illness and unsuccessful hospital operation. He had previously been in a similar position for Odeons at the Regal and Orpheum, Golders Green, and also at Barnet, but most of his old friends remember his long and faithful service of over ten years at the Leicester Square Theatre as resident solo organist until he left in June, 1940. He was a contributor to the KINEMATOGRAPH WEEKLY organ interlude series and my personal friend for over twenty years.

A. W. O.

FOR YOUR RECORD LIBRARY

Why not try a vocal duet recording by Anne Zeigler (soprano) and Webster Booth (tenor) singing "Without Your Love" ("Du Barry") and "What is Done" ("Lilac Domino") on H.M.V. B.9326, with orchestral accompaniment?

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT
LONDON						
Thur., Sept. 2	2.30 p.m.	G.B. Private Th.	Fired Wife	G.F.D.	Louise Allbritton	
,, ,, 2	10.30 a.m.	Own Private Th.	Six Shorts	Columbia	——	
,, ,, 2	11 a.m.	Crown Theatre	Where Trails Divide	Carlyle Pictures	——	
,, ,, 2	11 a.m. & 2.30 p.m.	Own Private T.	New Moon	M-G-M	Jeanette MacDonald	
Mon., ,, 6	11 a.m.	Studio One	The Great Schnozzle	Ealing Distribution	Schnozzle Durante	
Tues., ,, 7	11 a.m.	Studio One	Steel Against the Sky	Warner	Alexis Smith	
,, ,, 7	11 a.m.	Rialto	Someone to Remember	British Lion	Mabel Paige	
,, ,, 7	10.30 a.m. & 2.30 p.m.	Own Theatre	Larceny with Music	G.F.D.	——	
Wed., ,, 8	10.45 a.m.	Studio One	The Night Invader	Warner	Anne Crawford	
,, ,, 8	10.45 a.m.	New Gallery	Victory Through Aia Power	United Artists	——	
,, ,, 8	11 a.m.	Rialto	Thumbs Up	British Lion	Brenda Joyce	
,, ,, 8	11 a.m. & 2.30 p.m.	Own Theatre	Adventures of Tartu	M-G-M	Robert Donat	
BELFAST						
Wed., Sept. 8	10.45 a.m.	Classic	Dear Octopus	G.F.D.	Margaret Lockwood	
BIRMINGHAM						
Tues., Sept. 7	10.30 a.m.	Tatler	Alaska Highway	Paramount	Richard Arlen	
,, ,, 7	10.15 a.m.	Forum	King's Row	Warner	Robert Cummings	
,, ,, 7	10.30 a.m.	Scala	New Moon	M-G-M	Jeanette MacDonald	
Wed., ,, 8	10.30 a.m.	Forum	Steel Against the Sky	Warner	Alexis Smith	
,, ,, 8	10.30 a.m.	Scala	Dear Octopus	G.F.D.	Margaret Lockwood	
Fri., ,, 10	10.15 a.m.	Forum	Thank Your Lucky Stars	Warner	All Star Cast	
CARDIFF						
Tues., Sept. 7	10.45 a.m.	Empire	My Friend Flicka	20th Century-Fox	Roddy McDowall	
,, ,, 7	10.45 a.m.	Park Hall	All by Myself	G.F.D.	Rosemary Lane	
,, ,, 7	10.30 a.m.	Olympia	Now, Voyager	Warner	Bette Davis	
Fri., ,, 10	10.30 a.m.	Olympia	Steel Against the Sky	Warner	Alexis Smith	
,, ,, 10	10.45 a.m.	Empire	Dear Octopus	G.F.D.	Margaret Lockwood	
,, ,, 11	10 a.m.	Park Hall	Alaska Highway	Paramount	Richard Arlen	
GLASGOW						
Tues., Sept. 7	10.30 a.m.	Regal	The Night Invader	Warner	Anne Crawford	
Wed., ,, 8	10.45 a.m.	New Savoy	Dear Octopus	G.F.D.	Margaret Lockwood	
Fri., ,, 10	10.30 a.m.	Regal	Now, Voyager	Warner	Bette Davis	
,, ,, 10	10.45 a.m.	La Scala	New Moon	M-G-M	Jeanette MacDonald	
LEEDS						
Tues., Sept. 7	10.30 a.m.	Odeon	Dixie	Paramount	Bing Crosby	
,, ,, 7	10.15 a.m.	Tower	Salute to the Marines	M-G-M	Wallace Beery	
,, ,, 7	10.30 a.m.	Ritz	Thank Your Lucky Stars	Warner	All Star Cast	
Wed., ,, 8	10.45 a.m.	Tower	All By Myself	G.F.D.	Rosemary Lane	
Thur., ,, 9	10.30 a.m.	Tower	New Moon	M-G-M	Jeanette MacDonald	
Fri., ,, 10	10.30 a.m.	Ritz	Now, Voyager	Warner	Bette Davis	
,, ,, 10	10.45 a.m.	Scala	Dear Octopus	G.F.D.	Margaret Lockwood	
LIVERPOOL.						
Tues., Sept. 7	10.45 a.m.	Scala	All By Myself	G.F.D.	Rosemary Lane	
,, ,, 7	10.45 a.m.	Forum	The Night Invader	Warner	Anne Crawford	
,, ,, 7	10.45 a.m.	Trocadero	A Gentle Gangster	British Lion	Barton MacLane	
Wed., ,, 8	10.45 a.m.	Forum	Steel Against the Sky	Warner	Alexis Smith	
,, ,, 8	10.45 a.m.	Trocadero	Dear Octopus	G.F.D.	Margaret Lockwood	
Thur., ,, 9	10.45 a.m.	Forum	The Great Schnozzle	Ealing Distribution	Schnozzle Durante	
Fri., ,, 10	10.45 a.m.	Scala	New Moon	M-G-M	Jeanette MacDonald	
MANCHESTER.						
Tues., Sept. 7	10.45 a.m.	Oxford Street	Alaska Highway	Paramount	Richard Arlen	
,, ,, 7	10.45 a.m.	Theatre Royal	The Show Goes On	Ben C. Gibbs	Gracie Fields	
Wed., ,, 8	10.45 a.m.	Gaumont	Dear Octopus	G.F.D.	Margaret Lockwood	
,, ,, 8	10.45 a.m.	Market Street	New Moon	M-G-M	Jeanette MacDonald	
,, ,, 8	10.45 a.m.	Gaiety	The Great Schnozzle	Ealing Distribution	Schnozzle Durante	
Fri., ,, 10	11 a.m. & 2.30 p.m.	Private Theatre	Steel Against the Sky	Warner	Alexis Smith	
NEWCASTLE.						
Tues., Sept. 7	10.30 a.m.	News Theatre	Alaska Highway	Paramount	Richard Arlen	
,, ,, 7	10.30 a.m.	Haymarket	Now, Voyager	Warner	Bette Davis	
Wed., ,, 8	10.45 a.m.	Queen's Hall	Dear Octopus	G.F.D.	Margaret Lockwood	
,, ,, 8	10.45 a.m.	Grainger	New Moon	M-G-M	Jeanette MacDonald	
NOTTINGHAM.						
Tues., Sept. 7	10.30 a.m.	Odeon	Dixie	Paramount	Bing Crosby	
,, ,, 7	10.45 a.m.	Carlton	The Night Invader	Warner	Anne Crawford	
,, ,, 7	10.30 a.m.	Elite	A Gentle Gangster	British Lion	Barton MacLane	
Wed., ,, 8	10.30 a.m.	Carlton	Thank Your Lucky Stars	Warner	All Star Cast	
,, ,, 8	10.45 a.m.	Scala	Dear Octopus	G.F.D.	Margaret Lockwood	
Thur., ,, 9	10.30 a.m.	Scala	New Moon	M-G-M	Jeanette MacDonald	
Fri., ,, 10	10.45 a.m.	Scala	Gentleman Jim	Errol Flynn	Warner	
SHEFFIELD.						
Tues., Sept. 7	10.30 a.m.	Hippodrome	King's Row	Warner	Robert Cummings	
,, ,, 7	10.45 a.m.	Cinema House	White Captive	G.F.D.	Maria Montez	
,, ,, 7	10.30 a.m.	Union Street	The More the Merrier	Columbia	Jean Arthur	
,, ,, 7	10.30 a.m.	Regent	New Moon	M-G-M	Jeanette MacDonald	
Wed., ,, 8	10.45 a.m.	Cinema House	They Met in the Dark	G.F.D.	Joyce Howard	
,, ,, 8	10.30 a.m.	Union Street	Rhythm Serenade	Columbia	Vera Lynn	
Thurs., ,, 9	10.45 a.m.	Cinema House	All By Myself	G.F.D.	Rosemary Lane	
Fri., ,, 10	10.30 a.m.	Hippodrome	Thank Your Lucky Stars	Warner	All Star Cast	
,, ,, 10	10.45 a.m.	Cinema House	Hers to Hold	G.F.D.	Deanna Durbin	
,, ,, 10	10.30 a.m.	Union Street	Dixie	Paramount	Bing Crosby	

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